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ANDRÉ STITT

KURT KREN

PRODUKTION

INFORMATION

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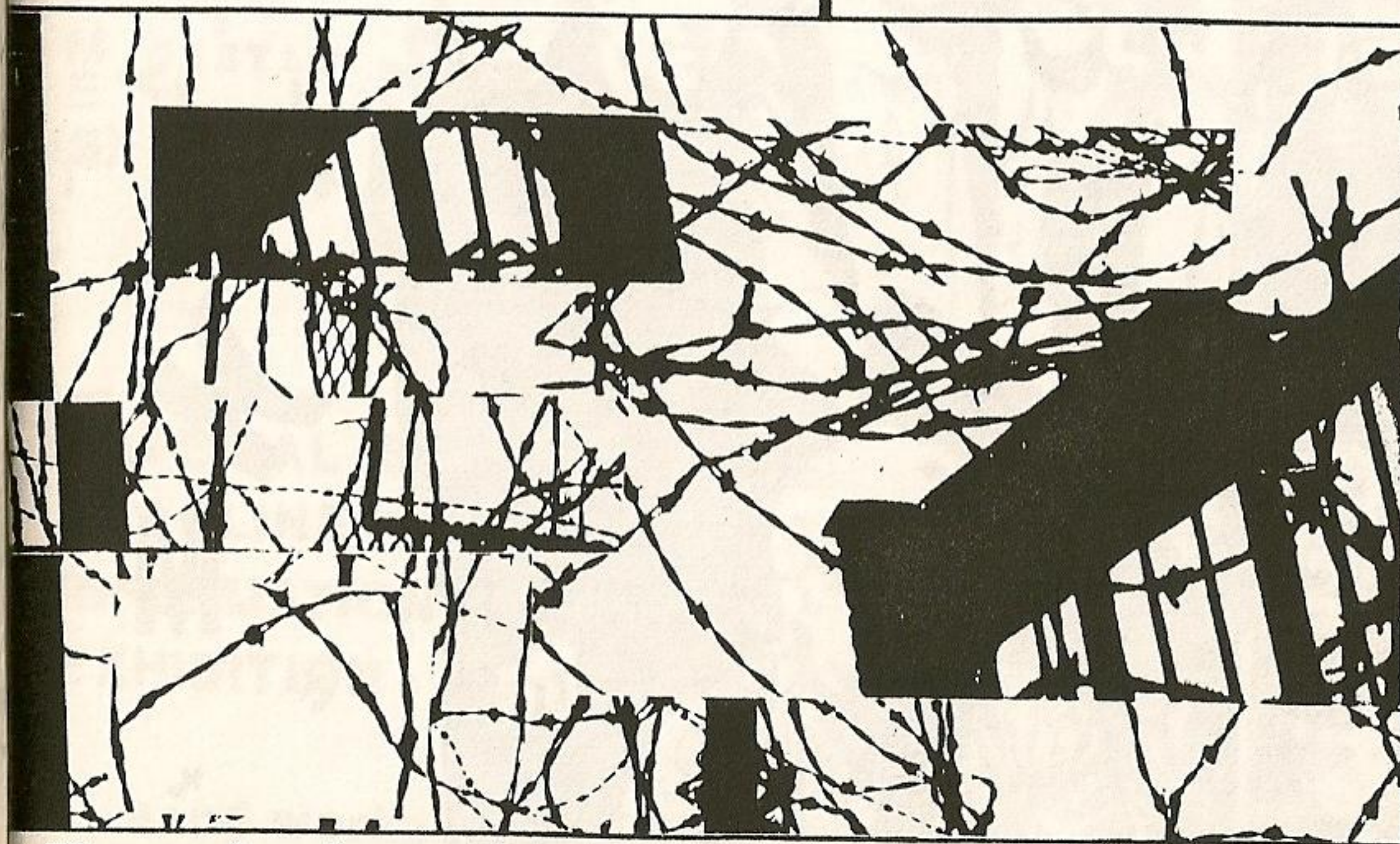


Try in the letter

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HERE INTRODUCES N D 5. EITHER WAY WE CONTINUE. ENCLOSED IS MATERIAL WE HAVE BEEN SENT, WORKED ON, AND NOW COMBINED. TO DRAW THOUGHTS AROUND STONES WITH THREAD AND ONLY THEN REALIZE THOSE POSSIBILITIES. THE EVENT PROCESS AND INFORMATION IS UP TO YOU TO USE OR WHISPER. USE YOUR OWN CONSTANT CHANGE OF INTENT AND REASON, THE REALITY DEPENDING ON CONCENTRATION. MORE TO FOLLOW.



The cycle of questions can never be enough to supply reasons to your own.



MAIL ART

There is an archive of "real business cards," "not for real business cards," and identification stamps.

Send two copies of a business card you have found or made. One copy will go into the international archive while the other copy will be sent out to another participant. If I get Joe Reliable's card for his heating oil dealership, down on South Wabash Way, I can forward it to a UFO flight service center, in Godthab Greenland. Meanwhile, good old Joe gets a card from the Broty Bakery at Dysart Fife Scotland; for instance.

No deadline, (on going archive founded in 1985)

ARTchive

Send to: Robert's Think Tank
PO. BOX 2161
Bellingham, WA. 98227 U.S.A.



Archive also interested in: pictures of you, stuff about your town, clippings

from your local newspaper, stuff about your job.



A HISTORIC MAIL-ART/NIGHT EXERCISE-MEETING , IN NEW YORK 31 MARCH 1985.

From left standing: Buster Cleveland, Jim Felter , Ed Higgins III , Ken Friedman, Carlo Pittore, J.P. Jacob, Jim Klein,

Sitting: Fernand Barbot, Peter R Meyer, Mark Bloch, and John Evans.

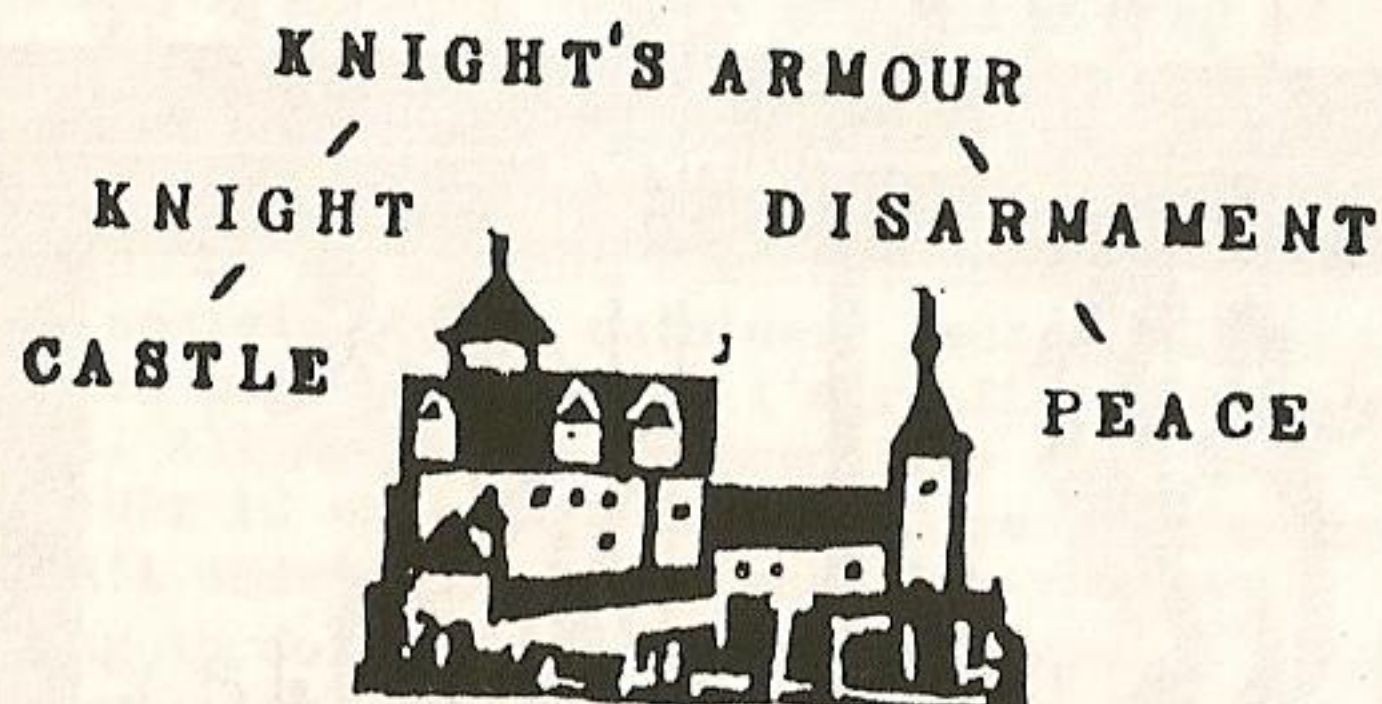


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BOB DOG GALLERIES
P. O. Box 77224
San Francisco, California 94107 USA

CASTLE-PEACE PROJECT

THEME(S)

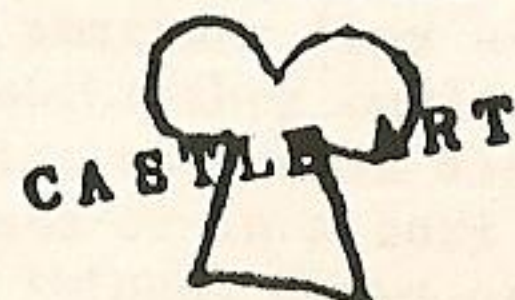


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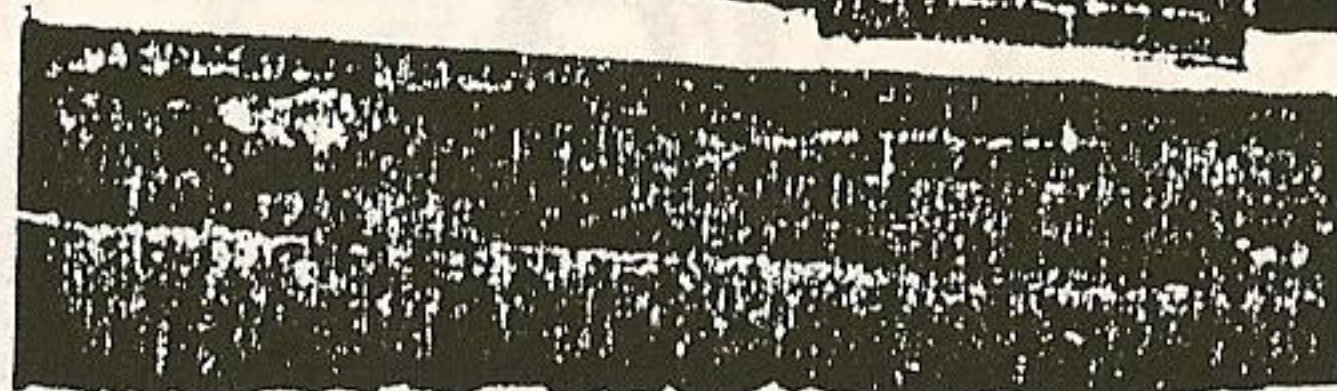
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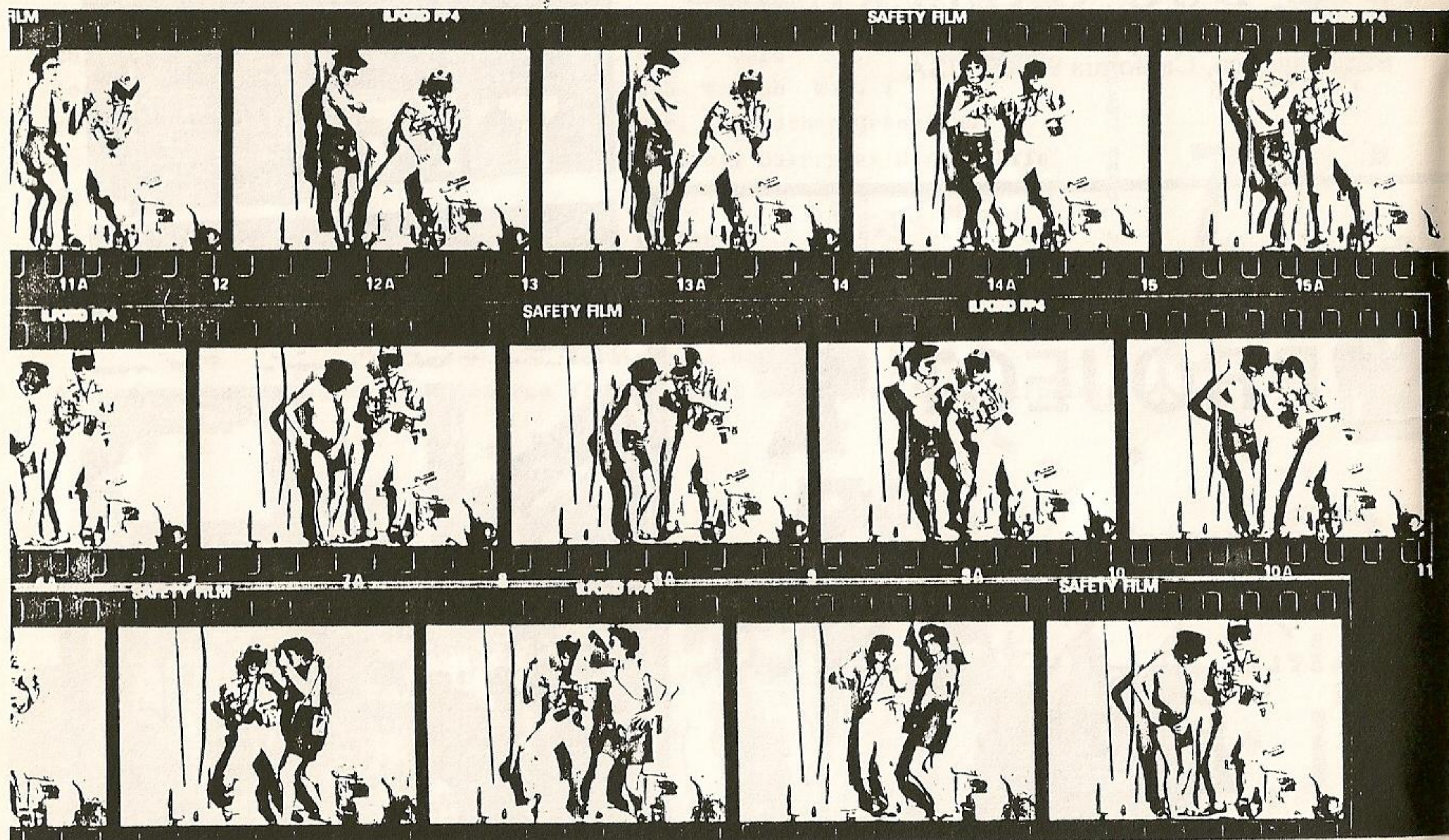


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Thuniger



ANDRÉ STITT



Andre Stitt and Tara Babel "Tourism '84"

Follows is an interview done with Andre Stitt through the mail.
Vicki Adams also participated on the cassette.
AS: Andre Stitt VA: Vicke Adams N D: Daniel Plunkett.

Andre Stitt born 1958 Belfast Northern Ireland. Attached and following is more information. Reason and intent can be colored in circles while your own concentration might add its own.

A S: To start off with: I really don't like to give interviews because the akshuns that I do speak for themselves. I think that anyone who is at the performances that I do understands the situation and understands what happens. By "what happens" can't necessarily be put in proper language or be talked about. But it's a feeling. I would say the feeling is between the individual and the audience. There's a space in between, I tend to think of it as a socialist art. Art being a very bad word for it, but that seems to be the only word that relates to it. There is an area in between the performer and the audience, and the audience can be like the general public or anyone at all. I just think there is an area between these things and that is where performance comes in. I think that is initially why I became involved in performance.

N D: First off could you talk about your current projects and your involvement with Fragment 4?

A S: Why I've been involved with Fragment 4 or trying to develop that idea is because I wanted to sort of get out of the gallery situation or the art situation. But to produce a kind of situation where those elements that people would not necessarily see or be part of. It is like getting back to the idea that an artist wasn't thought of as someone special, someone apart from society, or an outsider- because this is another part about which I'm really fucked up about. All my life I've been like some kind of outsider in what I've done. And people really haven't understood me or what I have been trying to do. I think that people see an artist as something outside society or something, but it isn't that way at all.

V A: But at the same time you kind of have to cope with that as that is how a majority of people do think.

A S: Well you have to cope with society because you have to cope with all the problems, all the constraints, all the controls or what have you.

V A: I think there is probably an obvious difference between the work you do with Fragment 4 which takes it out of the real art context and brings it into something else. Your own work and current projects you do yourself.

A S: You see Fragment 4 initially came out of an idea of bringing a fluctuating group that would do whatever they wanted to do or whatever they thought they could do at anytime. Just something aside but could also make it work within say clubs or in a sort of gig context or those kinds of things. Shows or whatever where ordinary performance doesn't take part. This comes back to

when I first came to London and me and Tara did the Cabaret Futura gig which was through Richard Strange. Just basically a club situation where you have a lot of people drinking and suddenly you get like slides coming up and people starting to do actions in the middle of an audience. Fragment 4 is a very loose combination of a lot of things. Anyone with any time can be a part of it. Bascially working with Paul MacKay as a percussionist. An idea will usually evolve once a couple of months and we would talk about it. Who will be involved and who might be interested and so you start working with them.

V A: So it is important that different people be involved.

A S: Oh yeah, certainly. I think that it is really the most important part of it. In Fragment 4 as many people as possible. And of course whenever you are planning the performance with Fragment 4, their ideas all come into it.

V A: Also it's important that maybe Fragment 4 appears sort of in clubs and those situations.

A S: Those situations. I wouldn't see it in a strictly art forum. The other work has elements of it as well. You can't help not being influenced by what you've done.



"Concrete " 1983

Exiles Studio London

V A: The people who are involved with Fragment 4 do you think that they can give the most or do you think that maybe you have a strong influence on them to give more?

A S: I know what you're saying. I think the structure of it comes from me initially. Then it goes to the other people then I've got to suss out the problems with the others in what they can and can't do, what they feel to the idea.

V A: But at the same time you know that the people that you do want in some way they can do it.

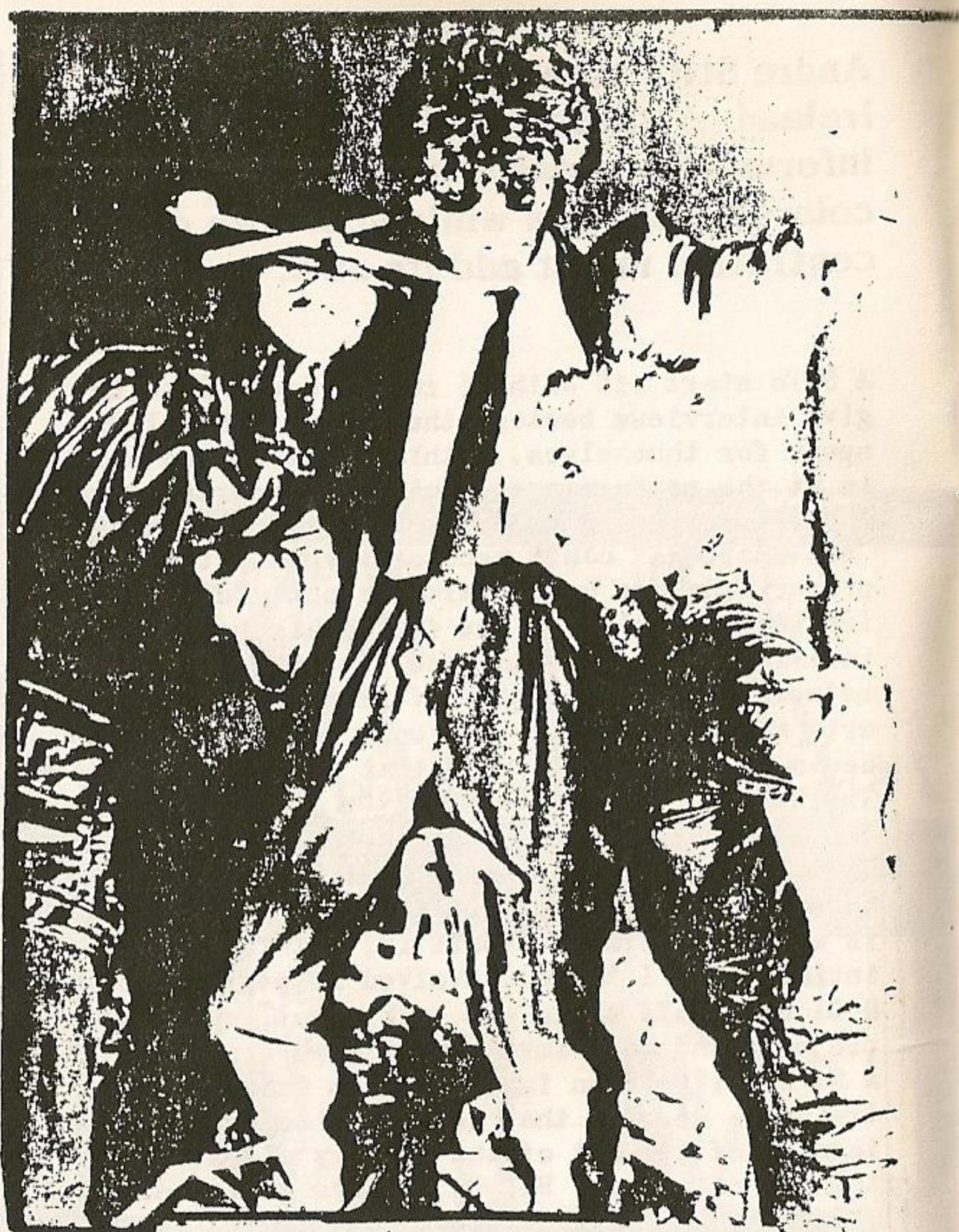
A S: Well you see things in people that don't ordinarily come out and you just want to drag these things out and it's like pulling something out of someone you know. It is just to get something out of them that they never thought about before. It is a very hard and long process that is really difficult and it has really fucked me up like in the "Hot Dog" thing. I'm exhausted in working with those people.

V A: I think that Christine and people like that are interesting people to get them in a situation like Fragment 4 and to have them to produce something that they haven't done before.

A S: Like when I worked with Daniel out of Red Catholic (A Swiss band). He was in London for about 6 months so we thought we would do some sort of club date. It's different all the time just a way people get together and do something.

N D: What was the problem with your showing of the 'Snuff' prints?

A S: This was to do with George Bataille who I was always interested in. Anyway through Roberta Graham, who is an artist that I really admire, set up my first real performance in London when I first moved here. It took from September 81 to about June 81 before I actually did a proper performance which was involved with the trickster stuff which is a whole different ball game. She helped do that and at that time she was working on a script for a film of George Bataille's "Story of the Eye". I was interested in this and it is still on the cards that we can possibly still get the money to do the film. I would play the priest. The 'snuff prints' were an appreciation of George Bataille and what he was talking about. A liberation of sexual being and eroticism. I was approached by the people that organized the event. I was told that I could have a space in the foyer where I could show the prints. Then the organizers came along and saw me and the prints and thought 'right!'. I specifically had done the prints for that show and exhibition. I put them up one day and Paul Bowen came back to me the next day and told me the prints had been taken down. I couldn't find out what the hell was going on. A basic censorship. I don't think there was anything shocking



Fragment 4 - Feb. 1985

L to R: Christine P, Andre Stitt, Paul MacKay.

about the prints. What I had done was make tiny tiny drawings and blowing them up and made them into prints. They were all taken from pornographic magazines. Just to point out that these things exist and people get off on them. I think that what people objected to most of all were the actual words and the titles of the prints. I produced booklets of the prints for instance you have tits being lacerated and is called 'Smotherer' and also 'Two Living Cream Dispensers' 'Liquid Love Spurring their Hells Drink', 'Cram the Balls Wild Weekend', 'Lotion Stick Muscle Grip' and also 'Hard to Appease'. I don't think they are very offensive. They are all taken from newsbooks and taking out the lines and the words that would go along with these pornographic books.

V A: So you say that it was the titles more so than the images. The images are very subtle.

A S: It is sort of the old situation of where if suppress something then it gets its power like propaganda. It just gives it more power. Well the prints were put up in the foyer and what they were worried about was that they wouldn't be able to sell tickets for the next show, some dance show or something.

V A: Do you reckon that your prints would have affected the sale of tickets ?

A S: Well that's what they said. It is the same thing with Reberta's stuff which was taken out of the show cause they couldn't handle it and people didn't want to see. But Bataille's stuff is about breaking those kind of constraints.

V A: It is a real sad situation because apparently the play they put on called 'Mother' was really badly done.

A S: Yeah, it was a load of shit.

V A: Under the circumstances of knowing the fate of what it is and the kind of people involved, it's not such a big disappointment is it ?

A S: It really didn't bother me cause I know it was going to happen. I tell you what, this situation has happened so often that I'm pretty much used to it. Like my last year in college when I built that big installation with the mice, where I had all the hassle with the guy taking the mice out and things like that. It doesn't stop happening. Everytime you try to do something there is always someone who will try to censor your work. The thing that gets me is that you necessarily agree with what you're doing, it's the fact you are trying to point out the fact of what actually exists. Say in terms of using the mice in the installation- the situation in Northern Ireland where people are put in boxes like internment when it happened in the early 70's. It is the same thing. And suddenly they are more fucked up about mice than people. Anyway this has always happened. Whenever I moved to London I tried to do a performance in Hyde Park which was actually an anti-nuclear demonstration. As I was going through the park with my gear to do the performance I was stopped by a couple of police who took me and grilled me 24 hours and confiscated all my gears. All that gear was really important to me. That is when you start realizing the controls against you and what you are up against. And you say 'Hold on a moment and see what I'm trying to do' just asking questions so it gets opened for argument. This has always happened no matter what the fuck I have done there always has been some fucking shithhead who always comes along and fucking tried to beat me up and try to do something about what I've done. Which is fair enough you know, but when it gets to that point where it becomes authority or the state it is very difficult as you are by yourself.

V A: Overall you do get more opposition to what you do than compared to others. Do you think this affects you possibly to do more or even go further ?

A S: I think so, possibly

V A: I mean there is an advantage to it.

A S: I understand what you are saying, but it gets to the point where you get just pissed off.

H D: Since around 1980 you have done a lot of work with Tara Babel. Could you talk about the collaboration and any history ?

A S: Working with Tara is a totally different ball game. I met Tara about 1979 and she must have thought I was crazy. We used to live out in this house which was a mansion outside Belfast. I had been working in the top of the house doing various performances, which I guess would be private performances. She came up one day when I wasn't there and saw all these things sitting about so she thought I was a real pervert. Then we just started talking and became lovers. So it is hard to start talking about things afterwards as things are closely linked. I just don't really want to talk about it. It's too complicated.

N D: How would you describe your own performances ? Or what type of thoughts or views do you encounter while performing ?

A S: There's an obvious reason why you do the bloody stuff, you know ? All I can say is you are part of the performance and maybe before hand you know a little bit, but afterwards you realize some other potential.

V A: Well you're learning continuously.

A S: And learning, right. I mean whenever I set up a situation in a performance I'm learning because it is a situation that I have not been in before. That's what is important. Like "Hot Dog" or "Tourism" with Tara I can't stand eating hot dogs or hamburgers anymore



which is a trivial aspect. But it is a decontrol of so many other problems which are so complex.

N D: It seems that a lot of your background seems to crop up in your work, any that you could pinpoint and talk about ?

A S: I've always felt like an outsider. I do not think that background is that important. I can have certain things come through the performance that obviously people would not recognize or understand with a different background. It tends to become more general.

V A: When people talk about background a lot tend to click to working class, middle class and so on. I don't think it is that important to you.

A S: Well it's important as I tend to think of my work as socialist in a way. Anyway it gets too complicated to talk about.

V A: Do you think that maybe when you are doing a performance you learn more by doing it than the people watching it ?

A S: Obviously setting up a situation it takes up so much time and your energy when you are doing it. It wipes you out. The people there or the audience work off you and you off them, but they kind of take your soul away. They take everything you've got, everything you're showing them or everything you're putting yourself through and it is a relief for them. Maybe it is some kind of submission. They want someone up there.

V A: So in other words you reckon you are giving out something where they can say "Well he's doing it as an escape from me where I don't have to".

A S: I think that's true. It is just different at different times. With the 'Trickster Cycle' that I tried to do from Belfast - It started developing into guns and violence and what was happening there as well as political ideas. It is like any kind of process, just different things that mean certain things to you as when people collect possessions.

N D: What were your reasons for your move to London ?

A S: The reasons for moving to London are pretty obvious really.

V A: It might be obvious to me, but it's not that obvious to the tape.

A S: The tape, Mr. tape (laughs)

V A: I mean it is true, you're miles away from Texas.

A S: Well I just wanted to get out of the bloody situation, you know. Ever since I was a kid it was something you aspired to. Like "Why am I thinking like this ?", "Why am I doing this ?".

V A: What I was kind of wondering about why you moved is that talking to Irish people about the Irish problem is one thing, but talking to English people about it is a waste of time.

A S: Yeah, it's a real waste of time. Ever since I was a kid I always wanted out of the situation and don't make any bones about it, the situation has always existed. Like the state where I grew up was 50/50 Catholic/Protestant. They wanted to shift everybody outside Belfast. It started to change around 1968, 1967 with civil rights which was a good thing. But it also alienated people as they were being used. I don't know what you can say about it. Like I was going out with a Catholic girl and a bullet nearly hit my head. I was beaten up and I was just pissed off. At the time I was really in love with this girl as stupid as that might sound. Also at that time just to go off with her and be totally apart from it.

V A: I think a hell of a lot of youth, especially were totally abused and very naive.

A S: Of course they were ! And it is still happening. I think it is very sad.

V A: Like the education is very fucked up where Catholics are taught one way and Protestant are taught another and it goes in circles.

A S: The situation here is the same there-it just looks different. I can't get away from the fact that I'm Irish. I'm proud to be Irish, but not proud of what they have done or the British. I moved to London to get away from it and at the same time to talk about it. You can't help but be involved with the environment you are in.

V A: Well when you first came to London you had a different perspective than you have now that you live here.

A S: Sure, like the original stuff I was doing I was walking around London wearing combat outfits like a soldier, but now it is more subvert from within than a fist. It is just a fact. Like if you were to move to New York for a couple of years it will affect you as well.

N D: Could you talk a bit about your mail-art activities ?

A S: Well I don't tend to do much mail-art now. I tend to write people that mean something to me. It is only about 6 people now that I take into my confidence. The main one being Al Ackerman and that's it. I never got involved until 1979. I submitted to a mail-art show which was called I think 'Hardcore Meltdown' and they brought out a newspaper like thing. It had this guy's name on it from the T.G. album from 'Hamburger Lady' which was a letter from Al Ackerman. So anyway I wrote to him at the same time he wrote to me. It was very strange ! It just started from there. He always looked to me like some guy out of ZZ Top. Anyway a load of mail-art is crap and I just narrowed it down. When I was in New York I talked to Al on the phone and I was really bombed out of my head and he got pissed cause I started insulting people. Anyway he taught me a lesson. With mail-art I just think it's personal. You've got to suss out people you want to talk to.

N D: Do you have any plans or desires to do more performances outside the U.K. ?

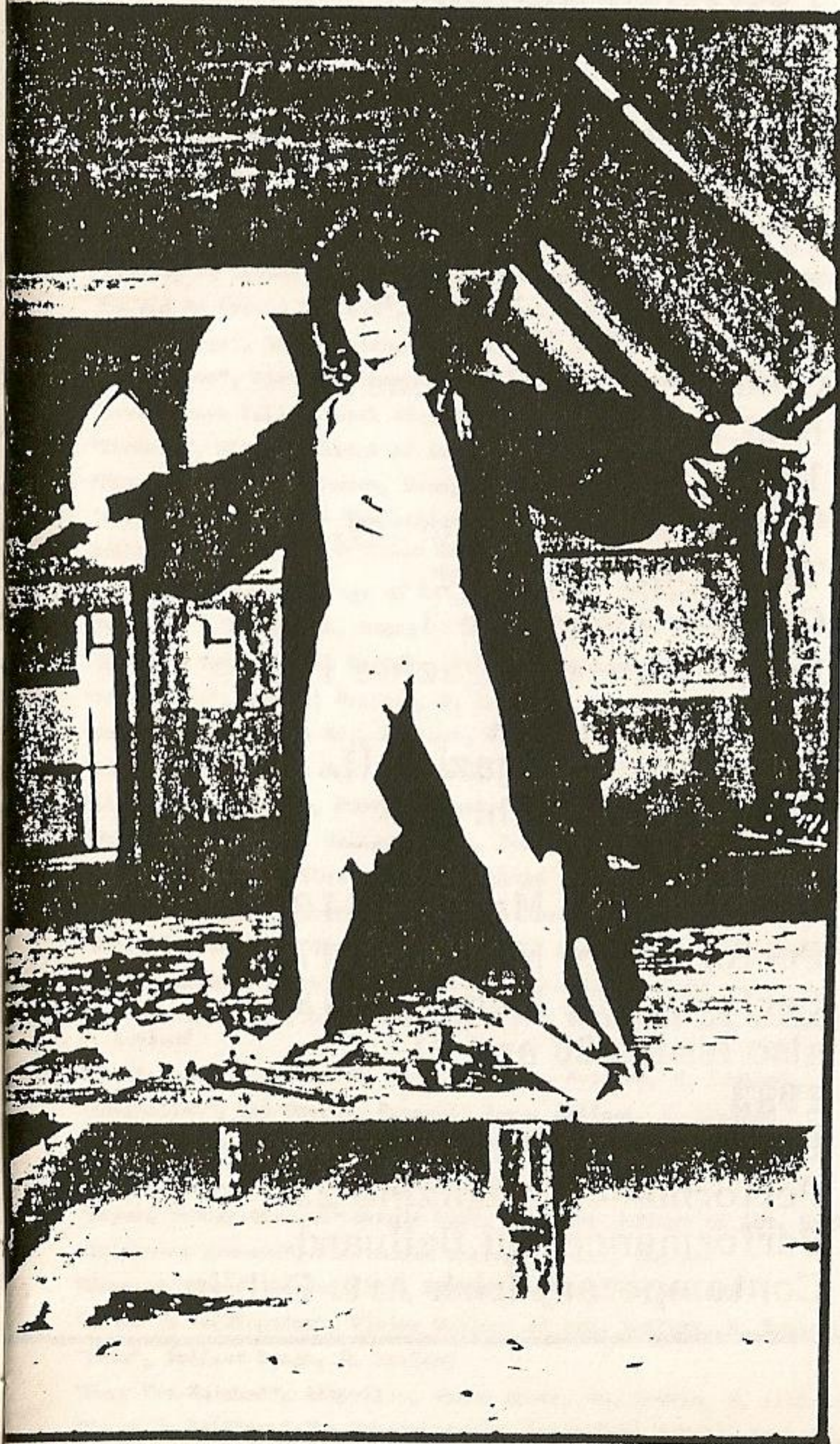
A S: If they pay. I'd like to, but I don't have the money I'm living on a shoestring.

N D: Besides performance, what other media might you use to present your work ?

A S: Well basically we talked about this : nightclub stuff, writing, drawings, objects and videos.

V A: Also you've taken part in stuff I've done.

A S: Just anything that makes me realize some potential. Really I would like to do a lot more sculpture. I have been doing this stuff for so long that money doesn't come into it. Everything has to be on my terms.



"Ghost Dance" April 1980 Belfast

N D: You have done a few videos to document your performances. Do you worry about the documentation of every akshun ?

A S: A lot of my work is documented quite well I think. In later years it has been a bit of a problem. There are a lot of things I use - photos, slides etc... I used to think that documenting a performance was very, very important. Now it is less and less. Actually it's so hard to set up performances here in the U.K. now because I tend to do it myself. The documentation is a secondary aspect to the actual akshuns themselves because there is so much energy involved in getting these put together. I do think documentation maybe can give some sort of idea what went on. I think the use of audio tape would be interesting. People could visualize it in their head. I started using video when I had access to a really bad black and white Sony. It was the only thing I could get in Ireland. I did document quite a lot of stuff up until '82, then I just stopped. All the stuff I had destroyed in the performance "Little Religions" and I had all that reel to reel Sony black and white tape thrown about the room. I just thought it was a way of getting away from the past or releasing the past.

The first major video I did on the Sony was the "In Transit" series I did around 1979. The performances were done in different locations. This was before I met Tara Babel. It was where I was walking in and out of all these rooms taking on and kept taking off my clothes. It looked as if it was edited. But with the Sony reel to reel black and white you got all the crap in between the shots which I quite liked. It is interesting that in "Little Religions" I completely destroyed all that which relates to the question of background. To me now documentation really isn't that important.

N D: You have also published a few booklets, how do you view this together with your akshuns ?

A S: I think this goes on and on and on with the akshuns cause I tend to give out the booklets that relate to each individual akshun which can actually give some kind of extra hint or backup information. When myself and Paul Bowen did "Kincora" we produced a booklet that gave the background to Kincora (a boys' home in East Belfast over a period of twenty years involving the use of young boys in homosexual practice and prostitution). Maybe even the mere fact that performance has to have the word 'interpretation' involved with it, has something to do with it as well. Also I will post out these booklets to others that do various things.

N D: What were your reasons to begin your akshun or influences ?

A S: Being involved with painting, the reality aspect, or the idea of ritual. In a more general way someone like Colin Wilson who puts things in such a way to make them acceptable. The way that objects have a power and history which relates to human beings which relates to ritual. Symbols that might relate to objects which can become vehicles to make something happen. I see art as a functional type thing. To work in an intermediate area. A space where you can realize your own potential, reach a plateau and then go further. A lot of things I do come from Maslow. One of the major influences being Vienna Actionists and also Coun Transmissions.

N D: Do you write a score or graph before the performances or what elements help tie it all together ?

A S: I tend to work in a kind of long process where a lot of private akshuns become part of a structure. For me anyway what is important is attention to detail which I think I learned from Alastair MacLennan who was my tutor in Belfast. He does very long pieces influenced by Zen. It is quite complex. I learned about this kind of discipline from him where he would stand still in the middle of Belfast for the whole day. I-Ching has taught me a lot and at the moment is a major influence. Those things sort of building up. An anonymous type of thing. I don't agree with the idea of self-importance, if anything I try to keep away from that. I'm not there to show off to people. I structure things each time differently so that I might learn. I also, do a lot of writing which goes along with the structure.

N D: What elements of your performance might lead to a more valid impression of the work ? Do you feel at times outside of the work ?

A S: The structure, the attention to detail, and these are things I've learned from Alastair MacLennan so I can't answer it in any other way. "Do you feel at times outside the work?" No, I'm always totally involved, but I would admit it that some of the things I've done with Tara where you become so involved you feel outside of of the work. I think it is a very individual thing. You become not so much outside of the work but sometimes out of the world like a separate plane.

N D: Do you feel your ideas, or thoughts become more and more realized ?

A S: I'm not sure about this. You are learning all the time, but it becomes a bit harder because the situations change all the time. You do become more realized, but you also push yourself further and harder - so maybe burning out. If you are working all the time you become exhausted, it just becomes a bit hard. You realize more about what you're doing, but then you wonder where to go from there. By working with other people it kind of helps you out of that.

N D: You seem to perform a lot in private and not for the public, could you expound on this ?

A S: I would say the private things have become more private and that is about it. I used to perform a lot in private and document it all. I think perform is the wrong word. For me they are akshuns and most of them these days don't get documented.

N D: What would you see or say are ways to unlock ones' self from their past ? Or do you think ones' past is a problem ?

A S: I do think background is a definite influence. The way people lock themselves is different. Everyone finds their own ways to de-condition themselves and find things more important.

FURTHER READING

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 "Listen", The Church, Donegall Pass, Belfast, N. Ireland
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 "Beyond Any Recognition", Ulster College of Art, Belfast, N. Ireland
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 "Bleat (Me-Ease)", The Church, Donegall Pass, Belfast, N. Ireland
 "Heyoka Akshuns", Project Arts Centre, Dublin, Ireland
 "Restrictions", (with Tara Babel), Ulster College of Art, Belfast N. Ireland
 "Ghost Dance", The Church, Donegall Pass, Belfast, N. Ireland
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 "Body Piece", Derlett St. Studio, Belfast, N. Ireland
 "Heyoka Subway Akshuns" Events Week, Coventry College of Art, England
 "Trickster Akshuns", Portsmouth College of Art, England
 "Unarmed/Armed", Derlett St., Studio, Belfast, N. Ireland
 "Notes To Ye (Singular)", Ulster College of Art, Belfast, N. Ireland
 "Swim", Belfast Lough, N. Ireland
 "Bury The Hatchet", Abbyville, White Abbey, Co. Antrim, N. Ireland
 "Notes To Ye (Plural-The Electrician)", (with Tara Babel), York St., Belfast, N. Ireland
 "Soldier", Art & Research Exchange, Belfast, N. Ireland
 1981- "Trickster/Warrior", The Church, Donegall Pass, Belfast, N. Ireland
 "Abattoir", Derlett St., Studio, Belfast, N. Ireland
 "Hoof Crafts", (with Tara Babel), Derlett St. Studio, Belfast, N. Ireland
 "Exiles, Monads & Vigilantes", Art & Research Exchange, Belfast N. Ireland
 "Let The People Rot" Housing Protest, Islington Town Hall, London
 "Strange Personal History...Is Right!", Anti-Nuclear Rally, Hyde Park, London
 "Camouflage Body Piece", Crouch End, London
 "Targets", North London
 "Camouflage/Sabotage", (with Tara Babel), Hornsey College of Art, Middlesex Polytechnic, London
 "Bootsies Boot's", Seymour Hill, Co. Antrim, N. Ireland
 "1958", Seymour Hill, Co. Antrim, N. Ireland
 "Anger", (with Tara Babel), Exiles Studio, London
 "Consumer's Guide", (with Tara Babel), Cabaret Futura, London
 "Here Today", Exiles Studio, London
 "Duck Patrol", (with Tara Babel), Central London
 "Sensory Deprivation", Exiles Studio, London
 "Presentation", Leeds Polytechnic, Leeds, W. Yorkshire, England
 "The Larynx", Basement Group Gallery, Newcastle-Upon-Tyne, England
 "Dogs In Heat", London Film Co-op, London
 "Epping Forest Akshuns/Hey Brujo", (with Tara Babel), Epping Forest, Essex, England
 "Dogs/Duck Patrol", (with Tara Babel), Moonlight Club, London
 "The Hebephrenic", Finsbury Park Carnival, London
 "The Hebephrenic", Exiles Studio, London
 "Food For Thought", (with Tara Babel), Mega Event, (benefit for Community Press), Chate Palace, London
 "Hebe Fire In Head", (with Tara Babel), Exiles Studio, London
 "Food For Thought", (with Tara Babel), N.O.W. Festival, Crescent Youth Centre, Belfast, N. Ireland
 "Food For Thought", (with Tara Babel), Orchard Gallery, Londonderry, N. Ireland
 "V.A.L.I.S.", (with Tara Babel), Exiles Studio, London
 "Hebe Garage Akshuns", North London
 "Casting Runes", Exiles Studio, London
 "The Shadow (Metis-Anima)", Trikel Arts Centre, Cork, Ireland
 "Little Religions", Hornsey College of Art, Middlesex Polytechnic, London
 "Blood Brother/Blood Sister", (with Tara Babel), Exiles Studio, London
 "6 Degree-Maximum Headroom", (with Tara Babel, Eden Mabel & Code B.M.U.S.) Waterloo Sunset, Waterloo Gallery, London
 "Opium Eater (Dragon)", Exiles Studio, London
 "The Shadow (Idece-Anima)", Exiles Studio, London
 "The (Head) Hunter", New Forest, Hampshire, England
 "Psychometric Recording", New Forest, Hampshire, England
 "Terra Rituale", Exiles Studio, London
 "Fax and Fikshuns (Fact or Fiction?)", Visa Viddy Show, Hornsey College of Art, Middlesex Polytechnic, London
 "Terra Incognita", 3rd Performance Platform, Midland Group, Nottingham, England
 "Terra Inc.", (with Tara Babel), Zen Abattoir Event, The Idiot Ballroom London
 "Terra Inc.", (with Tara Babel), Zen Abattoir Event, London Musicians Collective, London
 1982-

1983-

"Reportage", Vice Viddy Show, New Regent Club, Brighton, E. Sussex, England
"Listen to Me (Obsession)", Expanded Media Show, Sheffield Polytechnic, Yorkshire, England
"Reportage 2", The Clinker Club, London
"Dirt Agent Benefactor", The Slammer Club, London
"Quarter Blues Blues", Wittington Hospital, London
"Terra Ino.", (with Tara Babel), The Apex Gallery, Portsmouth, Hampshire, England
"Conspiracy (kon-spir-a-si)", Live Irish Art, Franklin Furnace, New York City, U.S.A.
"Concrete ('ce)", Performances au Belluard-Bollwerk'83, Fribourg, Switzerland - (with Tara Babel)
"March Puckers March", Conseil General, Geneva, Switzerland
"Tourism", MacDonalds & Buckleberry's Hamburgers, West End, London
"Tourism (Remote Viewing)", A Morality Event, Ealing College of Higher Education, London

"Kinora (Violations By Code Bankers)", (with Paul Bowen) Air Gallery, London.

1984-

"Kinora (Violations By Code Bankers)", (with Paul Bowen), London Film Co-op, London.



DEAR FRIEND:

IT IS ORIGINAL PLEASURE OF MAIL ART NETWORK WHICH WE MAKE USE OF ANOTHER PERSON'S SEAL OR STAMP AT WILL.

OURSELVES MAY BE LIKEND TO ONE OF THE BRAIN CELL, IT IS CROWED WITHOUT NUMBER AND COMES INTO SUPERB OBJECT.

AT PRESENT ART, FACULTY OF ONLY GENIUS IS NO MORE NECESSITY.

I INTEND TO COLLECT SEAL OR STAMP OF EVERYBODY INTO ONE SHEET AND SEND BACK TO EACH.

PLEASE SEND YOUR SEAL OR STAMP TO ME.

BEST WISHES AND REGARDS,
RYOSUKE COHEN

SEND TO: R. COHEN
I-6 HIYOSHICHO MORIGUCHI-CITY
OSAKA 570 JAPAN



DEAR JOKERS,

This year, We are going to have our 2nd INTERNATIONAL MAIL ART EXHIBITION by THE JOKE PROJECT. It will take place at Martin Weber gallery in San Francisco USA at the end of 1985. If you are interested, please send your materials to;

The Joke Project, Toshi Onuki
1445 Broderick st. San Francisco
California 94115 USA

The works will include paper works, objects, sound tapes, video tapes and any kind of fine junks. All works will be displayed. The dead line is OCTOBER 31. We hope you will participate.

Yours Sincerely,

The CANADIAN CORRESPONDENCE ART GALLERY (CCAG)
Third Floor, 118 - 8th Avenue S.E.
Calgary, Alberta, Canada T2G 0K6



INVITATION

You are invited to participate in an ongoing correspondence art exhibition entitled "The CANADIAN CORRESPONDENCE ART GALLERY: CYCLE ONE." This is an open mail art show that will be on display, and will be constantly changing, from September 1985 through June 1986 (1/9/85 - 30/6/86) and you are invited to send your mail art for exhibition throughout this time period. There are no size restrictions, no rejections, no returns - all works will be displayed and will subsequently become part of the CCAG Archive or will be recycled back into the Mail Art Network. A list of participants in this project will be published and sent to all contributors.

The CANADIAN CORRESPONDENCE ART GALLERY is coordinated by Chuck Stake Enterprises with the assistance of Sandra Tivy, Mark Dicey and the Calgary Correspondence Art Society.

This project made possible through special funding received from the Explorations Program of the Canada Council.

We hope you will participate in CCAG: CYCLE ONE and your assistance in circulating this INVITATION will be much appreciated.

Thank you,

Chuck Stake
August 1, 1985

Illustration shows the Neilson Building (Circa 1980), the headquarters of the CCAG.

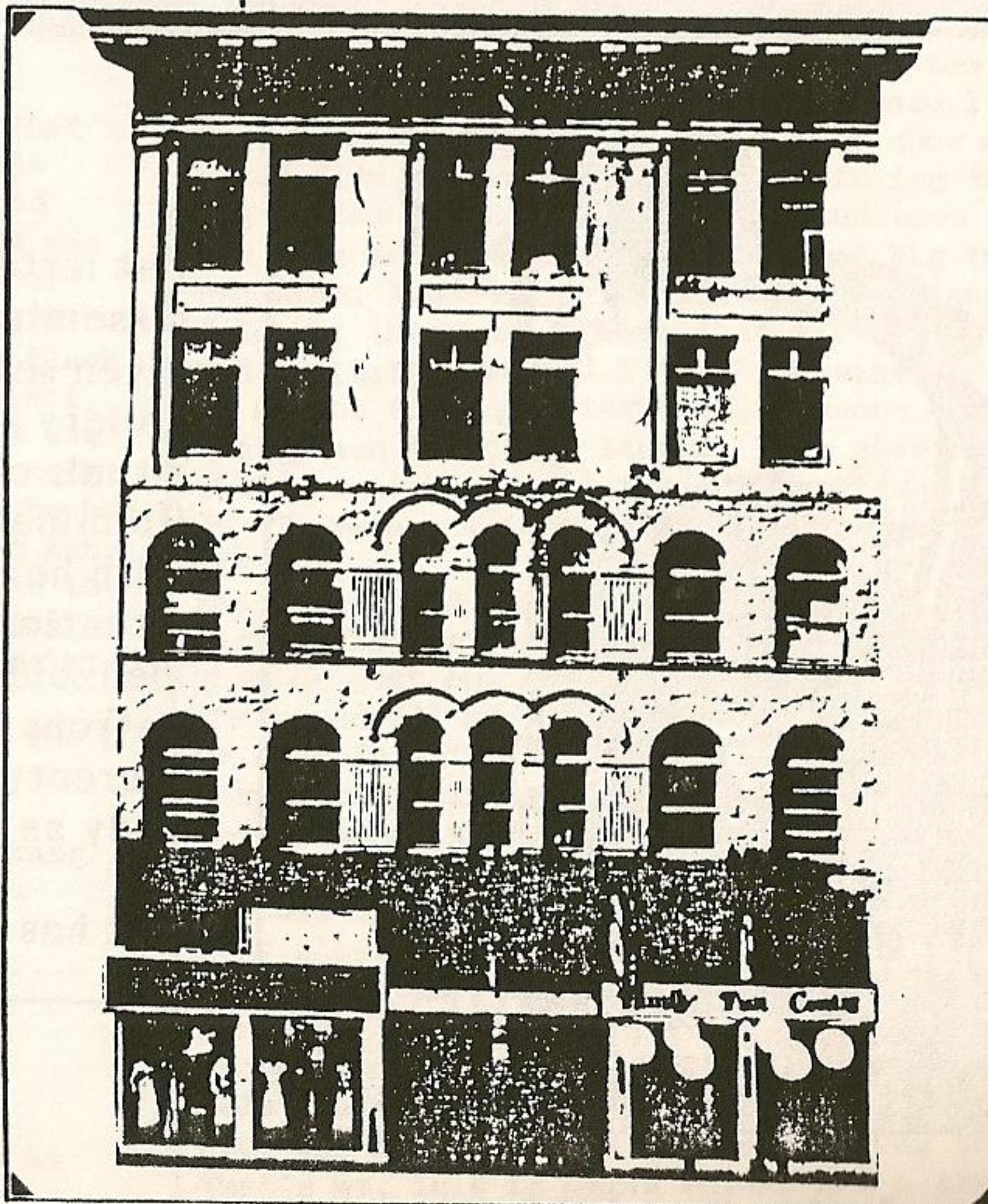
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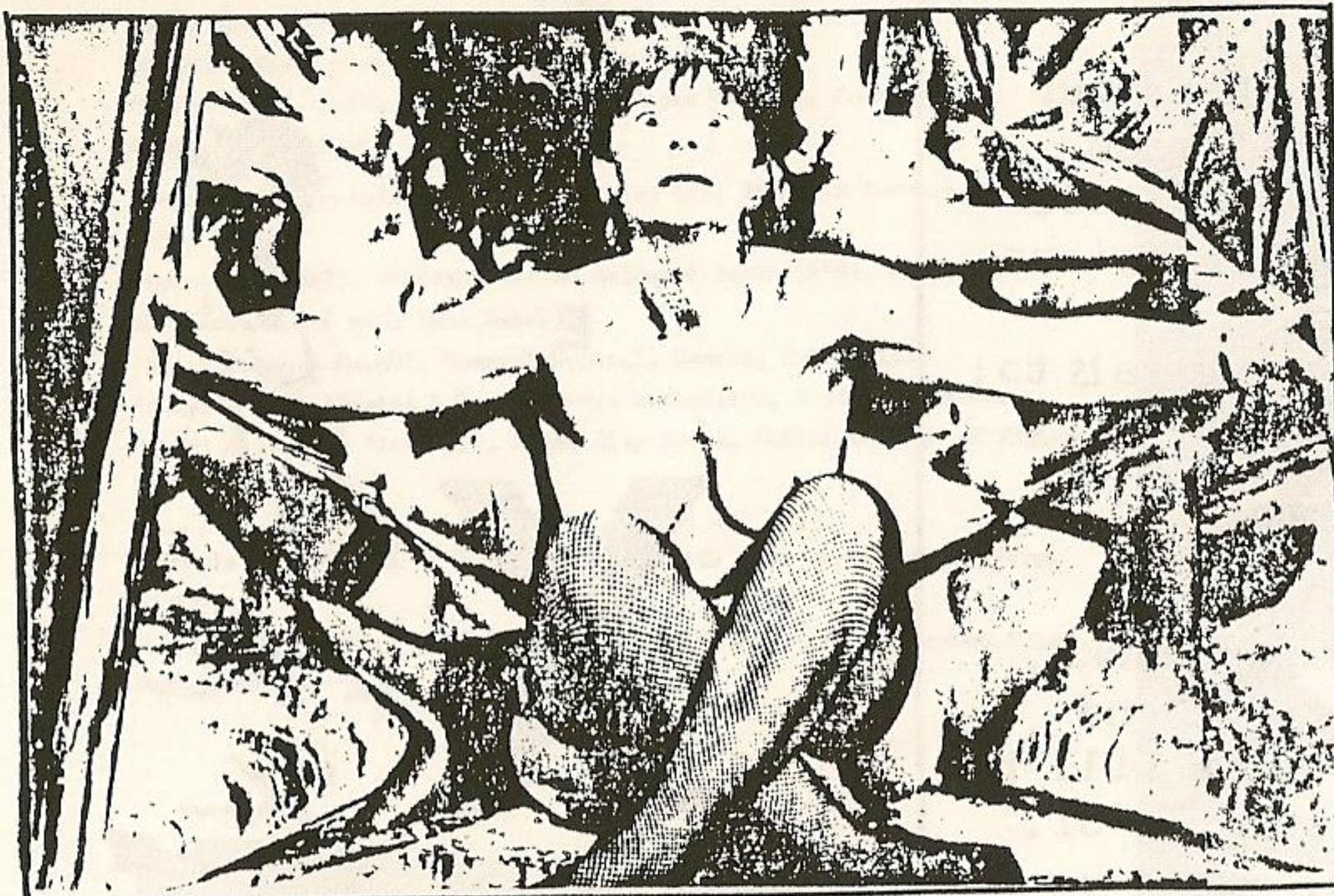
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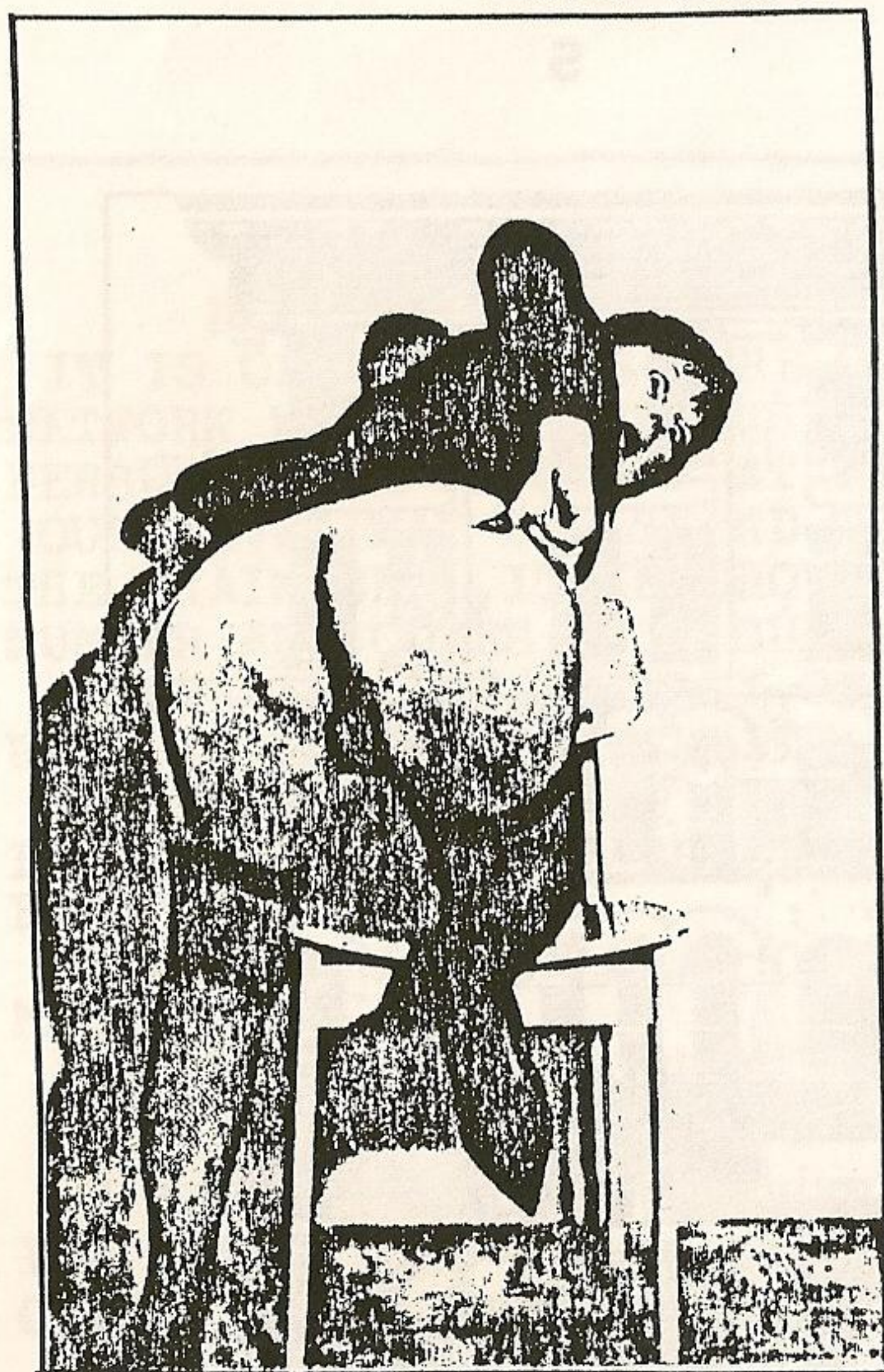
PAT LARTER



"Mirror" June 1985



"Action for Biley Haddock" Nov 1984



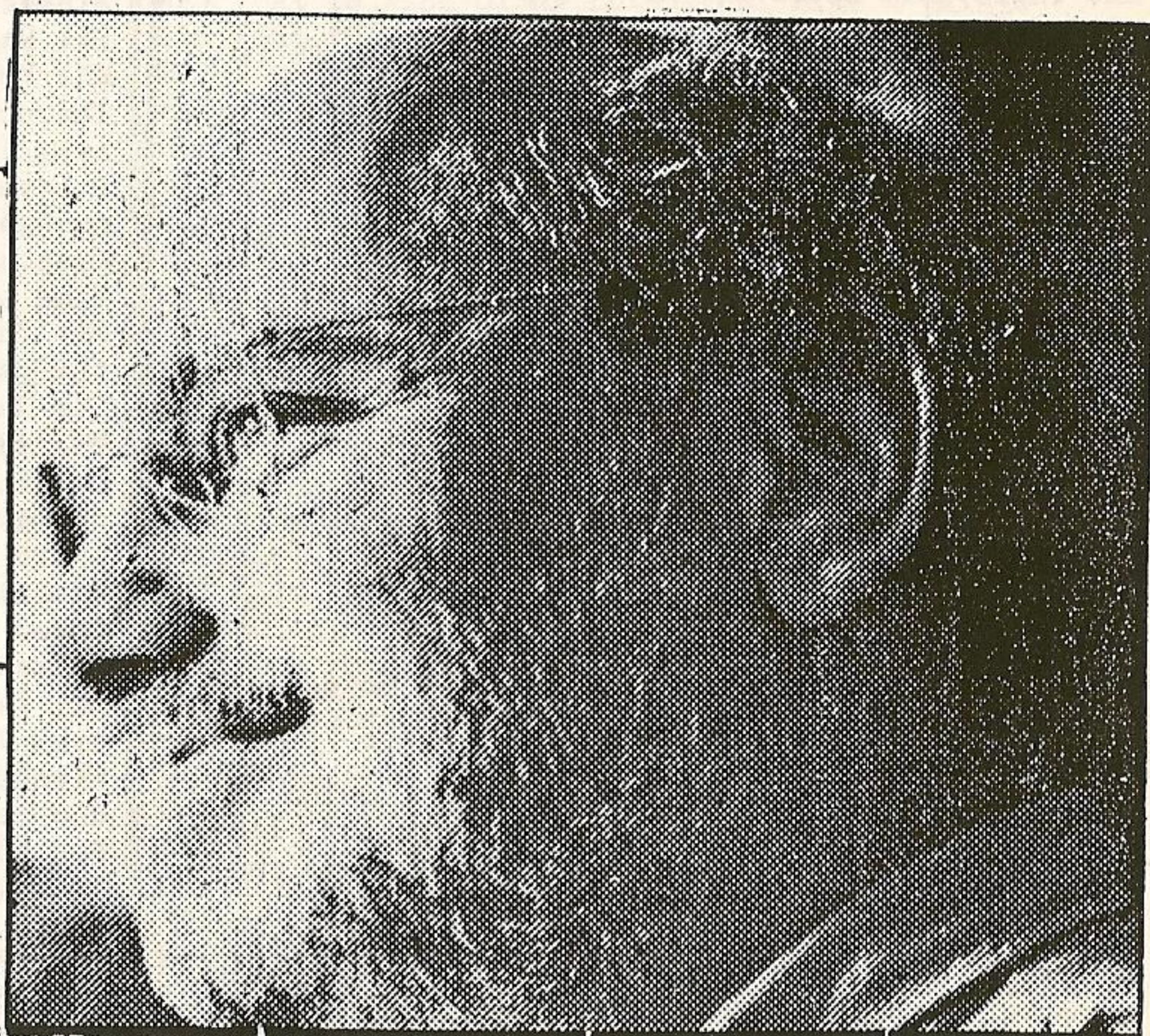
Action June 1985

Pat larter is a performer using the mails for dissemination of her work. She uses male given sexual energy stereotypes in the art gallery situation - performing the sleazy rituals of the porno strip joint in the bright illumination of the gallery in a confrontation with her art audience. She reverses this situation in the strip joint treating the sleazoid audience as if they were wealthy art patrons and she lectures them on sexual stereotyping giving illustrations using her body as the medium. It is a scream !!!

Pat has recently been performing interstate.

KURT KREN

Interview by Paul McCarthy. The date is around 1979 after Kurt Kren had a showing of his films. The tapes of the interview were sent to us to print. For further information refer to N D 2. Kurt Kren now lives in Houston, Texas. Thanks to Paul McCarthy for the sending of the tapes.



PM: This is the magazine(paging through), that's me. That's Chris Burden. He was at your film showing last night. He was an artist who had himself shot in the arm a few years ago. It was really strange last night. He showed me in his car he had a submachine gun. You know the guy that was all dressed in black? He had this black car and he took me over to his car and he said, "You want to see what is in the back?" This was before the show started(both laugh). So he took me to the back and opened up his trunk and he had a submachine gun in there. Not a submachine gun, an Israeli machine gun, the little ones with the long clips. He's the guy that offered you the joint. He had a .38 caliber pistol in his briefcase.

KK: Would have been nice if you had shot a few ! (both laugh)

PM: Boom !

KK: For me alcohol is not very good for seeing films cause you get confused. Dope is good.

PM: Dope is good for seeing films ?

KK Yeah alcohol, if you get too drunk well.... it happened to me sometimes I didn't even recognize my own films(laughs)!

PM: Last night ?

KK: Oh, yesterday I was confused too.

PM: Well, that was very strong dope wasn't it that he gave you ?

KK: Oh yeah, but I drank a little bit too much whisky. I was kind of out(laughs). Once I was in West Germany where there was a film show of invited film makers to show films. During the showing of the films, we filmed the audience with infra red film and unfortunately they had big vats of red wine. I was drinking all the time(laughs). Suddenly there was a film that was disturbing me and irritating me and I took the wine and threw it at the screen. Afterwards, someone told me it was my own film(both laugh). It's something with film, it might be all the flickering.

PM: There's a lot of flickering in your films.

KK: Yes.

PM: I wondered when the showing was going on last night after he had shown me the submachine gun. Then he went out of the room. And I was sitting there and all of a sudden I had this fantasy that he came in with the gun and shot the audience. So for about 5 minutes I was trying to figure out how I was going to get out of the room(both laugh) and I imagined since I was sitting by the windows I could dive through them, but I would have to stay close to the ground.

PM: Anyway this is a performance magazine of Californian performance. This is Chris Burden. He hijacked a television station. He went into a television station and put a knife to the girl's neck and hijacked a TV station.(paging through) That's me. This is Chris Burden and a truck he

had...that's where he got shot. This guy here farted live on the radio. He stuck his ass against the microphone and farted.

KK: There were artists many many years ago who played flute, and even by farting could play tunes. They went around to theatres around Europe. It is very long ago.

PM: There was this story of a blackman who, when the curtains would open, his back would be like facing the audience and he would roll over like this and be laying like on a couch and his penis would be soft. Then he would erect it, then he would make it soft again. Up and down(both laugh). It was kind of amazing.

When you were in Vienna most of the films you have are of Otto Muehl, Günter Brus, and Peter Weibel. Did you make any films of Hermann Nitsch or Schwarzkogler?

KK: No. Actually I filmed something of Hermann Nitsch, but it's funny somehow everything got lost. Schwarzkogler, maybe I regret it. He was very shy. He never asked me.

PM: Had Günter Brus and Otto Muehl been doing the actions before Schwarzkogler, or was it about the same time?

KK: Oh difficult to say. I think, but I couldn't swear it, but I would say they did it before. Like Schwarzkogler, he was very kind of secretative and shy.

PM: Did they approach you with doing the films?

KK: Yeah, well Muehl asked me if I would do a film. At first I didn't want to and I said, "Ok, if I can do anything I want with it." So he agreed. When he saw it the first time in Vienna he was pale. It was 'Mama and Papa' and it's very different of his aktions. I made sort of a destruction again. But then as he saw it a lot more, he appreciated it.

PM: Why do you think he was pale when he saw it?

KK: Well what he wanted was a documentation. After a short while he began to make his own films. He bought an 8mm and also a 16mm camera, they were more like documentations.

PM: The films are very short like a lot of your other films, were the performances longer?

KK: The performances were long.. like the film, "Leda with Swan", it was scored before I made the film.

PM: You made the score before?

KK: Not always. If I edited the film in the camera I have to do it before. If I splice it on the table I do either before or after. In that case of "Leda with Swan", I had done it before shooting. It happened that during the action the woman got angry about something, so the action was finished before it came to an end. I had two less footage, and I filled it up with a left over from 'Mama and Papa'

PM: Was it the same girl in both?

KK: Yeah.

PM: You had set up how long the shots were going to be?

KK: No, how I would splice it.

PM: How much film did you shoot during the actions, did you shoot a lot?

KK: No, well I was in a bank at the time, but still had all this trouble with money. When I have money it just goes away you see. Like you saw today, "Tannenbaum", it was all done in single frame. I only had one roll.

PM: Was it done at Christmas time?

KK: Yes, actually I got thrown out of the lab. The action was done a little bit before Christmas. I went to get it developed and printed. As I came to get it all the people looked away. The manager was a very old woman and she said, "Mr. Kren never come again!" And that at Christmas time! She was very pissed off.

PM: This has to do with Otto Muehl, where did the girl come from?

KK: She was a fashion model.

PM: How did she feel about being in it?

KK: She enjoyed it. But in 'Leda and the Swan' there were some personal tensions. In this group there were always quarrels and tensions. First of all, Brus was there just looking, and Muehl threw him out. Then the wife of Muehl came in and looked and the model didn't like the wife looking.

PM: You would look through the lens most of the time?

KK: As I said we had a lot of good Viennese wine, double liter, kind of liberating. I was drunk. It was for film and photo and they would stop for me to change film.: I was wondering if it would be in focus.

PM: I think I was telling you that for a while I worked for a psychiatric hospital. A lot of times some disturbing things would be going on, but the fact that I was behind the camera made it much more easier to peer in. It was almost like a mask. Other people have told me that if they are filming something that is difficult for them, it is much easier being behind the camera. It gives you a reason to be there. You are kind of watching it but also a part of it.

KK: Yeah you have a reason to be there. I didn't think about this. It was in these occasions where only the people that were working were there. If someone else was there it was disturbing.

PM: Did Günter Brus primarily work for the camera?

KK: Only for the films I made. But he did public ones also.

PM: Did the public actions come later?

KK: Yeah, kind of.

PM: With Otto Muehl, did the actions start off private, then more public? Or did he do very many public ones?

KK: A little bit different than the beginning. Very early before the films he announced he would throw closets full of paint down from the third floor. There was a crowd of people and police.

PM: Did he do it?

KK: No, I think he was even put in jail for this.

FM: You were saying before that they searched your house for the films ?

KK: That was after this 'Art and Revolution' performance at the University where Brus sang the Austrian national anthem and shit. Austrian people are very strange (laughs). There were others in the performance. I made a film called "20th September", my birthday, about drinking, eating, pissing and shitting. It was shown in Munich. There was a thing about it on the front of this right wing paper. In big letters it said 'University Pigs now in Cinema'. Then someone told the police I had this film and they wanted it as evidence.

FM: So it was Günter Brus that ate and pissed in the film so they thought it could be used as evidence. At that time did Brus leave Austria ?

KK: First he spent a month in jail before the court hearing. Then Brus got sentenced to I think eight months. After the court was over they forgot to arrest him immediately after the trial so we drove him to West Berlin.

FM: Who drove him ?

KK: A friend of mine and me too.

FM: Did the police bother you or ever get the film ?

KK: No they didn't.

FM: How many years did you make films with these people ?

KK: Was '64, mostly made in '64. Then '65, '66 and in '67 I made "20th September". But most of the films were done in '64.

FM: After 1967 did you sort of quit filming these people ?

KK: Then Muehl already started doing his own film.

FM: And Brus ?

KK: He went to Berlin in '68. He made some performances in Munich, it was very tense. He had his head shaved, and with a razor.

FM: Did you see that ?

KK: Yeah, it was very tense because you never knew how far he would go. I was very impressed by it.

FM: Do you still keep in touch with these people ?

KK: It is all kind of far away. Brus now makes drawings.

FM: Muehl started a commune didn't he ?

KK: Muehl started the commune, therapeutic, quite a big one.

FM: How many people were in it ?

KK: Maybe 70. It was all over Europe and also in USA some followers. Years ago he began to paint again, very expressive. And Brus, he is quite a rich man now and the funny thing is in 1979, he had an exhibition in the Vienna Opera House. Very official. In the Opera House, and 10 years ago he had to leave the country (laughs) !

FM: I guess I am asking a lot of questions about these people, but I also have a lot of questions about your films. The one thing that I was thinking about was that they look painterly.

KK: Like paintings ?

FM: Yes, especially the last film we saw tonight of the house and the building and it changing. Also the other one of the tree. You seem to be changing focus and position. I guess it was because they were static and seeing the same object, but it kept changing.

KK: That is kind of my intention. Like a painting that is moving or breathing.

FM: I would like to know or just to hear you talk about your films and what you think they are to you.

KK: For me it is an adventure. It is also this gauze. It doesn't say there is freedom. I am very chaotic, I never know what comes out of it. It gives me a reason to film to see what will happen. Sometimes it is very tense. It's like the film "Tree Again." A friend in Munich gave me as a present some infra red color film and it was out dated for more than five years. Infra red film is extremely sensitive. I shot this film 50 days long and was crazy cause each day I didn't know that anything would be on the film. So kind of tension but that keeps me doing it.

FM: You like that. The situation is part of it.

KK: Like when I know what will come out then I wouldn't be interested. I have a kind of image of it, but it changes very much when I see it often. For instance in "Mama and Papa", there was a scene I knew I had put in and I was looking for it and never saw it after five times. Then the sixth time I saw it.

FM: Do you edit on a table ?

KK: Well primitive. I only had something to wind it up, a magnifying glass, and a cutter. In "Mama and Papa" for instance I spliced the film in the bank where I worked.

FM: How many edits were in those films like "Mama and Papa" ?

KK: Oh, over a thousand or more in "Mama and Papa." it is about a four minute film.

FM: Why do you have so many edits ? It flickers and the images change a lot. You do this on all your films ?

KK: No. Sometimes like you see it like this or that. It is always different. It also has to do with your attention. Like your eyes are closed and you will miss something. The next time you might see it as it is very fast.

FM: the other thing that re-occurs besides the editing, is that they are short. The ones I have seen are from 30 seconds to 7 minutes.

KK: The longest I showed was "Cosine Alpha" which was 12 minutes, but that's an exception. I think those kind of films need to be short because of the content. Like a picture, because you can only spread it so far or it tears. Like the 12 minutes in "Cosine Alpha" it was a few seconds too long. The funny thing is we wanted to sell it like a porno film, but it didn't work (laughs). There was always problems with money.

PM: I guess in some ways you don't see that much of the actual performance as documentation. You miss because you are only seeing 3 minutes of a longer performance.

KK: Certainly. It is also like when you see a normal film, you always get from the beginning to the end. And with these films you get the beginning and the end at the same time in the middle and it repeats itself.

PM: Well that is sort of inherent in film where you can switch time, switch space and switch actions. The other thing I was wondering about was the subject matter, the actual things you choose to film.

KK: It is what attacks me. There is a time where I drink beer or whisky and think about it. Something I see and I think I want to do something with it. Also it kind of relates to my own living.

PM: How long have you been in America?

KK: Since '78

PM: What did you do when you first came here?

KK: I made a tour. The first time I was in USA was '68 when I quit the bank. I thought it must be possible to do this.

PM: Have you been very successful lately showing your films, making money?

KK: Money is a problem (laughs). I'm looking for a job. I'm not very good at jobs. There might be a job in San Francisco. It is very difficult in USA. It is very different in Europe. People are nearly embarrassed to have money there.

PM: They're not embarrassed here (laughs).

Well I have been here long enough where I know enough people to get odd jobs.

KK: Well I did a job as a yardworker. I did it a week also painting houses. Sometime I didn't understand it I would mow the wrong lane (laughs). This was in Vermont. I also did some apple picking.

PM: You said before when I asked you if you had sold your films and you said you had tried but by doing the boxes it didn't work.

KK: Yeah, that was in Europe in the early 70's. The boxes I made with a friend and the last one I did myself. It worked as I sold them all. But you really have to go to people and say, "You have to buy this." But selling film is hard. The American film festival they bought 'Asylum' for instance.

PM: Yeah, that's a beautiful film. Was it filmed in Austria too?

KK: It was filmed in West Germany near the French border.

PM: How long of a period was that shot in. Was it like in a month?

KK: It was shot in exactly 21 days before spring began. The same piece of film went through the camera 21 times.

PM: How did you get the little boxes?

KK: The film went 21 times through the camera and I had 21 black masks with 5 holes in them and each time in a different place and the last one had 4 holes. All the holes together made the image. I think with my films or those of Europe are not perfect. Especially West coast films are very clean and perfect. I don't intend to make mine perfect.

PM: Which film is your favorite film?

KK: I like them all, I couldn't say. This being perfect, for instance this "Tree Again" with infra red film. "Asylum" it was done in single frame and I exposed somethings and left unexposed for several frames and then I went back and exposed the single frames I left unexposed and so on. I had only a camera without a frame counter. But there was a rewinder on it. When you turned it one time, it was exactly eight frames. It happened about three times where I made a mistake. You had to switch the motor off and I did something wrong and the key fell off. With the key I could count how many frames it was. When the key fell off I didn't know where I was. I wanted to make it perfect, throw the film away maybe, but it is always ok. It wasn't ok, I had made 3 tries before. The first time the whole film was nearly all black (laughs)!

PM: And it took you a month to shoot it?

KK: Yeah kind of, the second time it was better but there was light on the sides. The third time it was with a borrowed camera from a friend. It was automatic and it didn't work.

PM: Was it shot out of your apartment?

KK: A girlfriend's

PM: Do you own a camera now?

KK: I sold my camera.

PM: What were the kind of camera you used?

KK: I began with Pete's a French camera. It was at that time 1955. It was the only camera in that price range that had a reflex viewer. It was 16mm.

PM: How long did you use that camera?

KK: It broke down after I finished my first try of 'No Danube'. Then I always borrowed cameras. Then when I came here I bought a Bolex to film "Tree Again" in Vermont.

PM: When was the last time you made a film?

KK: 1979

PM: How long did "Sentimental Punk" take you to make?

KK: About a month.

PM: It is like you see the same recurring people.

KK: It was done from slides, photographs of a punk party in San Francisco. I was very stoned. There were about 4 punk bands and I went in the hall and stood in a corner and I shot 36 slides. I shot quite fast. From the slides I made the film.

PM: How did you make the film from the slides?

KK: I had a carousel projector and pulled the lens out and shined the slides into the camera.

PM: So the camera was like a screen.

KK: Yeah in a way. The film was the screen.

PM: All of your films are like an adventure. Each one done in a certain way.

KK: I don't like to repeat myself.

PM: The film you shot of your face, I really liked that one. It seemed sad to me.

KK: A friend of mine was at the West German TV station and he made a 45 minute feature about me. He asked me to make a self portrait for it. I had to think a long while about how to do it.

PM: You held the camera on yourself?

KK: I faded in and out, then rewound the film to a certain point and did it again, faded in and out.

FM: The camera shifts like your hands would. The one film of the person with three faces, you changed lenses?

KK: Yeah, I used three lenses. It was done in single frame and time exposure so it was more shaky with hand held. Then I began to move the camera sideways and up and down.

FM: So you wrote the graph then shot the film?

KK: Yes. It happened in this film that I was so drunk I couldn't find him in the viewfinder. So I had to say, "This day I can't do it, I can't find you!" (laughs). I finished it the next day.

FM: It is like people who do performances and set up a situation and it is somewhere to start, but you kind of get going....

KK: You see, it goes much further beyond the score or the graph. It's there, but things are beyond it. In "Mama and Papa", the score was only the length of the splices. But the choosing of the images was spontaneous. The length was predetermined, but the choosing of the image was chosen as I spliced it. See, it wasn't like a script or something. The film was done in quite difficult conditions, where I worked, in like a federal bank in Vienna. I was where bank notes were printed. People would ask me, "What are you doing there?".

FM: How long did you work in the bank?

KK: About 18 years.

FM: Have you thought about going back to Austria to live?

KK: I don't know, maybe. In Europe you don't need a car because of the public transportation. Last year in May I got myself a car. I drove to Texas and it was rusted, the whole bottom was nearly to the ground. I then went to Albuquerque and stayed with a friend. I went to Pikes Peak, and had car trouble on the way back to San Francisco. I bought a Chevy 68. I have a lot of stuff in my car. I'm not very good with interviews! (laughs), the next day things aren't as important.

FM: I don't normally interview people (laughs). The people who did that magazine asked me to edit a magazine. I asked other people to be in it and hopefully put some of this in it, or hopefully in another magazine.

FM: I thought that in your films, they were quiet and impressionist. I remember when watching I was thinking of Monet paintings, a quiet beauty. As far as the Otto Muehl material, it is very beautiful in the images. Films are like a dream to me, especially silent films. "TV" was a dream and the way the images repeat.

KK: In the beginning, other film makers wanted me to film more pure, and only saw the sensational.

FM: You're saying that they only saw the sensational subject matter, but forgot the way you filmed it?

KK: Yeah.

FM: Why did you film Otto Muehl's performances?

KK: It was a good event, a good experience for me shooting. There was a situation in Europe, where there was a repression of sex and where people couldn't see a film with a prick or a cunt in it. So this was another kind of high in showing independent films. People rented cinemas for a night show and all kinds of people came to see it. Some went for the art of the film. A lot of them came to see a prick or a cunt, and it was a very mixed group and lively. In a way I liked it. The people that rented the cinema got their money and could pay for the rent of the films. I went to the Cannes film festival, one rented a cinema and people stormed the cinema, people lost shoes to see the films! The first film Takahiko Iimura was very abstract and people began to shout. Then came maybe a film by me with a Muehl action and the audience was quiet. It was a very lively thing. This was in the late '60's. Then began a law in Germany where you could show pornographic films, but you were not allowed to take money. But you made money selling beer. In a way, then you couldn't show films that much except in museums. At that time they showed in Cologne a film by Jack Smith "Flaming Creatures" and the cinema seated 700 people, and it was sold out. In Vienna we had 500 seats and we would also sell out.

FM: Now it is like no one sees them.

KK: Yeah, now come art people, those interested in art. Back then it was very lively, now not the same.

FM: In L.A. the crowds come to punk rock bands, or movies, but not experimental films. The closest thing would be "Eraserhead". Do you see very many films?

KK: Actually I like Hollywood films, B films, all kinds.

FM: Have you ever thought of living in Hollywood and working in the film industry?

KK: No.

FM: I did for a while. I worked on "Star Trek". I didn't want to, but I almost had to I didn't have a job. I had a friend who was the art director. He felt sorry for me so he gave me this job. I had this job for about one and a half years. There were people there who were making \$1,000 a week, I was like the lowest paid guy there.

KK: That's the trouble say with people that do advertising. They may feel like being an artist, film especially like a job - you tear yourself apart.

FM: So you like to keep your art and work separate?

KK: It is like to do commercials then you come away and say, "Where are you?" See, as I had this job at the bank I made a lot of films. They were totally different. But if you have to do commercial films... well you are torn.

die ind

Die Ind an Austrian label as well as having video activity. Printed below is a product listing. Write for prices and any other information. Send a couple of IRC's.

- oo1 * Leider Nur Im Wohnzimmer " c - 40
mit MONOCHROME BLEU / ZSAZSA / ROI (nahezu vergriffen)
- oo2 -
- oo3 MONOCHROME BLEU " Dunkle Schwingungen " c - 40
(nahezu vergriffen)
- oo4 " Musik Zur Besseren Verständigung " c - 60
mit JOSEF K. NOYCE / MONOCHROME BLEU / L. SCHATZL
(Privatedition)
- oo5 MONOCHROME BLEU " Monochrome Bleu " c - 40
"Murder Of Myself, Twice / Als Ob" "Waving Legs Of An
Infinite Number Of Funk Junks" "They Did It Somehow
But They Did It Alright" "Love / Work / Karneval"
Wiederveröffentlichung für CAUSE & EFFECT (USA)
mit "Tune / Fear" (live) "Shino Pt. I & II" und
"The End Of Fear"
- oo6 FADI SAMPLER LINZ Pt. I c - 60
mit Steiner/Maly, POST, GEZA, Monochrome Bleu,
Wurzer/Binder, Urfahrwändchöre, K.H.Kloof, Fadi,
Susanne Jirkuff & Th. Resch, Stadtwerkstattproduktionen.
"Es brodelt in Linz, auf Tape sind sie gut, nur wo
verstecken sie sich ? " - Zitat Wahn & Sinn
- oo7 MONOCHROME BLEU "LIVE" und JOSEF K. NOYCE mit
" TAUSENDE SCHNITTE " c - 60
Exklusiv für den CAUSE & EFFECT - Kassettenvertrieb (USA)
- oo8 neue Monochrome Bleu Produktion (Sept. 85)
- oo9 neue PSYCLONES (USA - Undergroundband vom LADD-FRITH
Label - exklusiv auf DIE IND)
fertig ca. September 85
- olo TAPE REPORT TAPE
die Kassette zum TAPE REPORT MAGAZINE Nr. 0
eine c - 60 mit den PSYCLONES (USA), MAYBE MENTAL (USA),
JOSEF K. NOYCE (Linz), PROBLEMIST (USA), VISCERA (USA)
und IF, BWANA (New York) & MONOCHROME BLEU
ein Muß für jeden Kassettenfreak !
- o11 " Musik Zur Besseren Verständigung "
MONOCHROME BLEU live in Kassel beim Stoffwechsel 1985
c - 46 - mit einer Seite Studioversion des Auftritts.
- o12 " BALI - Alternative TV " v. JOSEF K. NOYCE
c - 46 fertiggestellt Ende Juli 85
- o13 " DER WELLEN SCHREI " - FADI SAMPLER Pt. II c - 60
mit Roland Punzenberger, Peter Androsch, Monochrome Bleu
Stadtwerkstatt, Gotthard Wagner, Th. Steiner, J.K. Noyce
und vielen mehr ! Fertigstellung September 85

INHALT:
MONOCHROME
MAYBE MENTAL
PSYCLONES
US-UNDER
OBJECT

TAPES RECEIVED

Tape Report Excellent quality tape compilation which includes tracks by Psyclones, Maybe Mental, Monochrome Bleu, Viscera, Problemist, If, Bwana and Joseph K. Noyce. Comes with a nice booklet.'

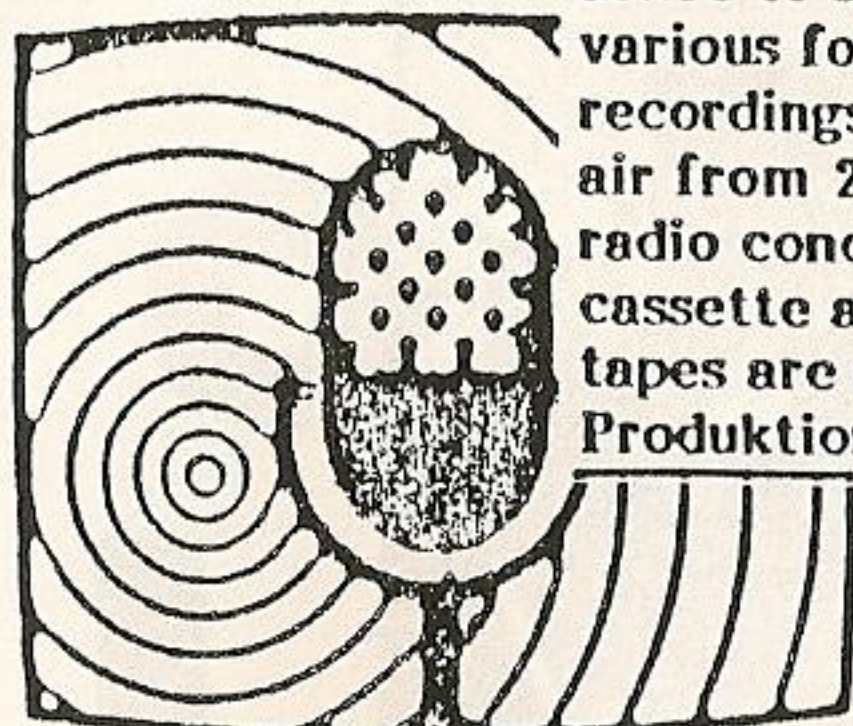
Joseph K. Noyce 'Bali' c46
Again excellent sound quality. A lot of variety on this tape. Learn more behind Bali and the use of TV sets. Some great stuff here.

DIE IND
c/o Wolfgang Dorninger
Freistädterstraße 237
4040 Linz - Austria
Tel. 0732/23 61 873

PRODUKTION

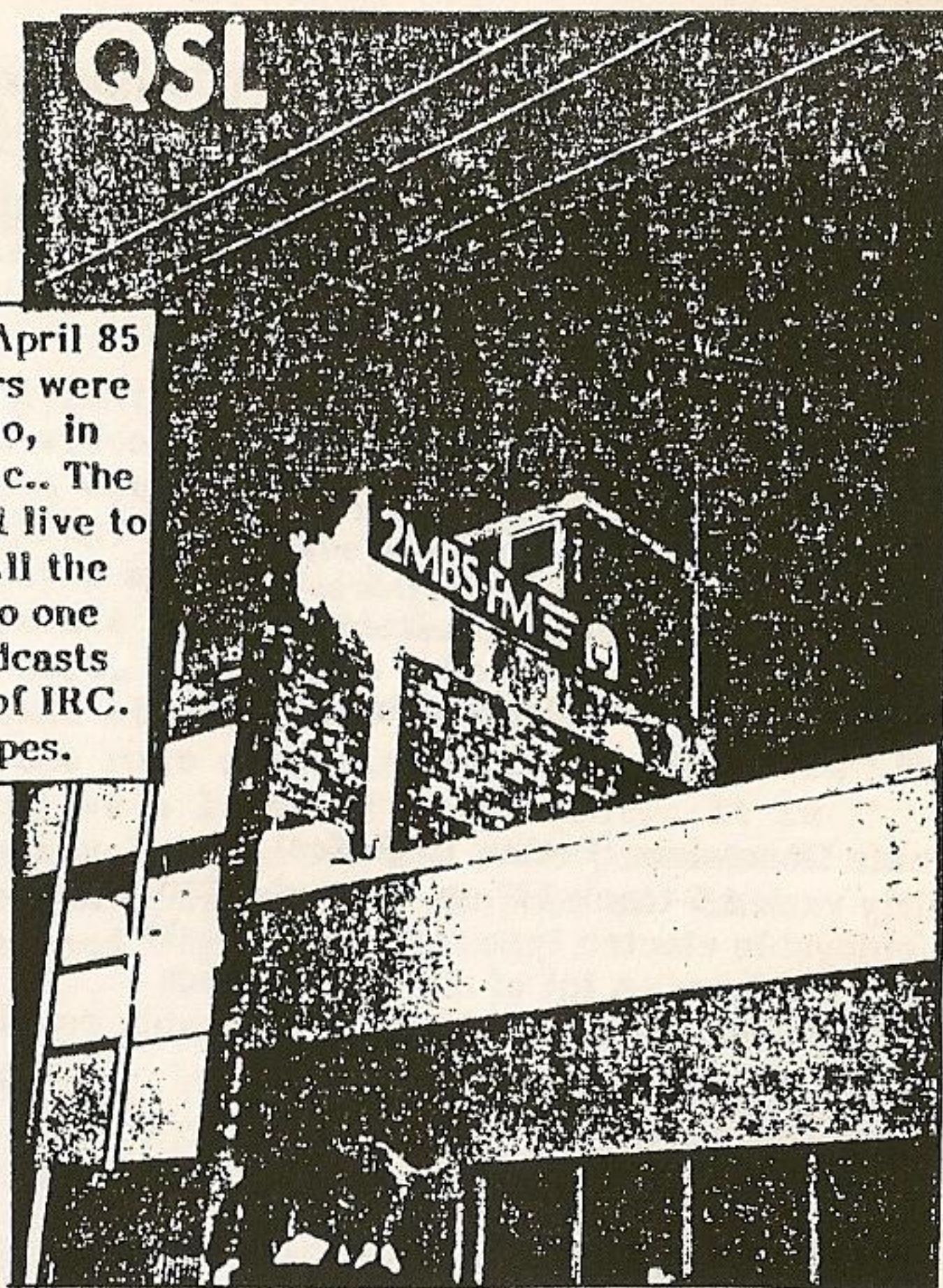
QSL

I



A new series of radio programs began in April 85 dealing with radio 'Concrete'. Contributors were asked to send a cassette recording of radio, in various forms, manipulated, processed, etc.. The recordings were then mixed and broadcast live to air from 2MBS-FM in Sydney Australia. All the radio concrete pieces are to be edited into one cassette available from Produktion. Broadcasts tapes are not for sale. But send a couple of IRC. Produktion also has a few booklets and tapes.

PROPAGATION
Soundmyst



AVAILABLE:

PUBLICATIONS:

RURAL CLASS STRUGGLES IN AMBRIDGE

\$10

TAPES:

A01 PRODUKTION-MERZBOW/NULL

A02 PRODUKTION/TOSHIJI

A03 PRODUKTION/TAKAHIRO/TETSUO

PA1 PROPAGANDUM including Club Moral, Prodktion, Angst \$8

ALBUMS:

NORD

N.W.W. INSECT AND INDIVIDUAL SILENCED

\$15

SINGLES:

KOKKA - John Duncan, Chris Carter, Cosey Fanni Tutti

\$6

MAGAZINES:

A FEW REMAINING BACK ISSUES OF FORCMENTAL
NOS. 1,2,4,5 & 6

\$2.50

ALL PRICES INCLUDE PACKAGE AND POSTAGE

Propagation Disturbance April 4,85

Contains 'Johann Sebastian Bach' from F. Pinckers(Club Moral). Radio Concrete Part II(Mark O'Brien/Paul Hurst). Also another bit by Club Moral and "Kuhe in 1/2 Trauer" by P16.D4. c60.

Propagation Disturbance May 30.85

Final broadcasts. C-60 Another tape of radio concrete. Great night listening pleasure.

Contemporary Editions

The first 20 minutes sounds like Leslie Singer going, "My cock is so BIG!!!". Also some other bits unknown. Side B contains work which Produktion made in Japan with John Duncan and as well with a Japanese Artist whose name I can't spell.

88 RUTHVEN STREET,
BONDI JUNCTION.
N.S.W. 2022.
AUSTRALIA.

Third Mind Records has been around for a while which has released some excellent cassettes and records. Some of the old catalog is still available. Below are three new records.

Attrition "Shrinkwrap/Pendulum Turns" 12"

Attrition "Shrinkwrap/Pendulum Turns" 12"
At first I thought they were to cover the 'This Heat' of the same title. Well they both talk about eating but that's it. Really an enjoyable dance track. My sister really digs this as it reminds her of 'Anomotion'. Great single though, a more direct approach than other material I have heard. You can twirl about in your room with this one.



Intimate Obsessions 'Erebus to Hades'

A fairly varied 5 track 12" ep. A good debut, a nice enjoyable electro type sound, and fairly ambient in places. A lot of different sounds combining various bridges. "Assasin" probably could be played at various dance clubs.

Bushido 'Deliverance'

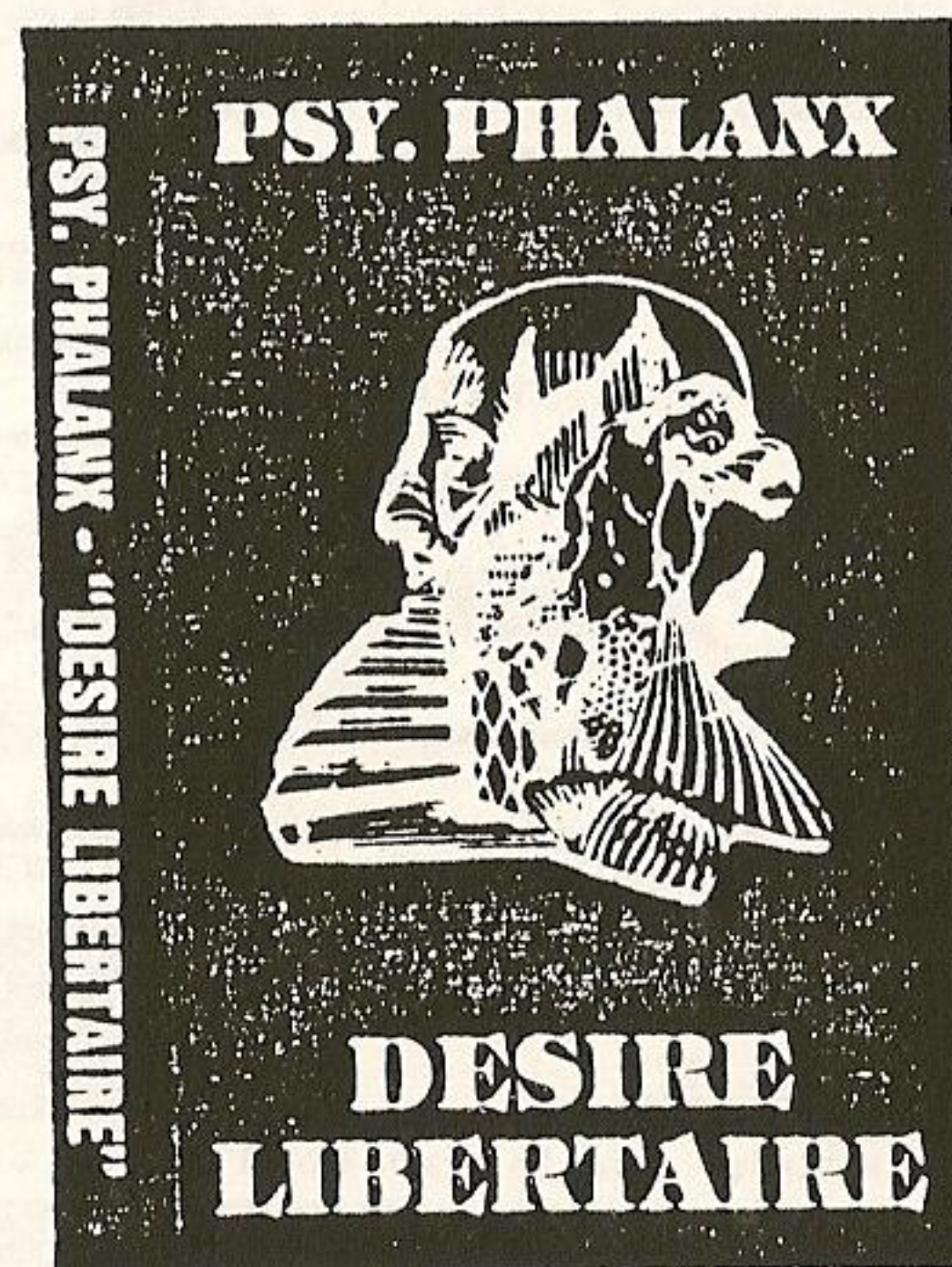
The Lp is an excellent package, a six song Lp. Fairly light electronic with some vocals. I've really eaten this album up. If you enjoy any of their material you should get this as well. Comes off at times similar to Kraftwerk. Especially the cut "Intrigue" which runs fairly close to "Tanzmusik". All in all excellent.

THIRD MIND RECORDS
20 SPIRE AVENUE
TANKERTON
WHITSTABLE
KENT CT5 3DS
ENGLAND

EXTREME at this point has four releases and two booklets. The booklet we received 'Vas Deferrens' is a collection of poems by Ulex Xane, nice booklet. We also received Psy. Phalax 'Desire Libertaine'(c60). So a mish mash of studio and live material covering 1980 to 1985 is crammed on this tape. It seems like a lot of various tests, some good bits, and others that just churn. Attractive package.

Also there is BRowning Mummery 'Oracles and Prescriptions' c45. Sounds like someone just bought their own build your own synth from radio shack (the one with 8 knobs), then mixed with other sounds. A few vocals mixed in as well. Most of it drifts along. Some of the more airy bits come off really well.

Outside Australia tapes are available for c45(\$7), c60(\$8), booklet \$ 2.50. Prices include postage(air). Prices listed are in Australian dollars.



EXTREME

P.O. BOX 2627X,
G.P.O. MELBOURNE
VICTORIA, 3001,
AUSTRALIA.



since the accident SEVERED HEADS

RELIC of the EMPIRE · A million ANGELS · HOUSES still STANDING · GASHING the old MAE WEST · DEAD EYES OPENED · GOLDEN BOY and DESERT SONG · BIG GODSKY
ALASKAN POLAR BEAR HEATER · EPILEPSY eighty two · EXPLORING the SECRETS of treating DEAF · MUTES · BRASSIERE, in ROME
The 4th Album 1982-1983 TeRSe 832 Device- Teac 80-8, Multisequencer, The Insect Ocutor goitre, KORG MS20, Atari 400, Vic 20, KORG poly6, PRO one
c/o 29a Almore st. BALM ORAL BLEACH 2088 NSW australia



hello,

Severed Heads is a band(of sorts), recently a registered business, a group which release and perform music and video work.

Our origins lie in the late 70's when electronic music suddenly grew up, dropped a lot of dross and got frugging. Our mums and dads are Telex and Chrome, Residents and Throbbing Gristle and lots of people really.

And at age 16 everything seemed possible with a third hand synthesiser, minipops junior drumbox and a fuzz unit.

There has been many people in the band at one stage or other, I have been involved since 1979 and have taken the role of administrator, sometimes ruthlessly 'hirin and firing' to achieve a level of uncertainty. It is true to say that these are not true revolutions as the core power remains each time, however they have defuse some personality clashes at times when they have ceased to be creative and begun to be deadly.

A discography looks like this...

1979-1980 Ear Bitten $\frac{1}{2}$ lp Wrong Record 00 $\frac{1}{2}$
personnel Richard Fielding, Andrew Wright, Tom Ellard.

1980-1981 Clean lp Dogfood Dogmat 1
Tom Ellard with Richard Fielding, Garry Bradbury.

1981-1982 Blubberknife c90 Dogfood TRS82
Garry Bradbury, Tom Ellard, with Simon Insectocutor.

rereleased 1984 by Ink records.

1982-1983 Since The Accident c60 Dogfood TRS832
Garry Bradbury, Tom Ellard, Simon Insectocutor.

rereleased 1984 by Ink records and Virgin Australia & Germany as an l.p.

1983-1984 City Slab Horror l.p. Ink9 released 1985
Paul Deering, Tom Ellard, with Garry Bradbury.

there are also the 12" singles which coincide with the latter 2 l.p.'s

1983 Dead Eyes Opened Ellard Ink 122

1984 Goodbye Tonsils Ellard/Bradbury Ink 129

This I reproduce as many people wish to collect our material. The only non - Ink release by Severed Heads still available is Clean at 4.50(pounds)

We have played live a great deal. In 1981 mainly performance improvised onstage with tape and cheap bits and pieces(some of which will be released soon). 1982 and onwards we started playing sets in nightclubs. Which had the desired effect of extending our audience greatly. 1983 we had people coming to see us as a main attraction, and it was a live show which gained Ink record's attention.

In England material will be issued through Ink Records, The Mtrostore, 231 the Vale, Acton, London W3 7QS. In Canada and North America through NETTWERK PRODUCTIONS po Box 330, 1755 Robson St. Vancouver B.C. V6G 1C9. In Austrillia via VOLITON through CBS. This means you will find it easier and cheaper to obtain Severed Heads releases. A word of warning, each label will be carry- ing slightly different titles. We no longer deal with Virgin.

Sever Heads video has two main aspects, in recordings made over the years(soon to be released in a compilation by all labels) and in Stephen Jones' Video Synthesiser which he performs live on stage with and without our music. The synthesiser is a complex analogue device which mixes camera and patterns generator through colourising and keying/mixing stages. It is home built. Future plans are basically to owe nothing to previous work. As well as dropping persinnel, almost all the equipment that contributed to previous titles has been sold or given away

Tom Ellard
Severed Heads Box 158
Darlinghurst 2010
NSW AUSTRALIA

REVIEWS

Listed now are reviews of records and tapes which we have received.

Reviews by Dave Mitchum and John Scales.

Tellus- The Audio Cassette Magazine

No way to neatly encapsulize everything that comes in each monthly issue of Tellus. Everything from poetry to pop tunes to performance art. #7 "The World 1" features spoken pieces from France, Germany, and America. #8 "USA/Germany" includes underground faves: Live Skull, Rat at Rat R, plus wierd jazz, electronic experimentation. These collections are so diverse, you are sure to find something that fascinates you. 143 Ludlow St #14, New York, NY 10002.

Croniers

Repetitive, overlong synthesiser excursions with intermittent tape overdubs. Some nice textures, but on the whole, too little variety to sustain interest. 66 Edna Ave, Levittown, NY 11756.

Poison Gas Research

A grab-bag of influences can be heard here on this short tape, from Test Dept/Einsturzende to John Cage. Many layers and rhythms make this fun in stereo. Comes with attractive booklet as well. 540 Alabama #310. San Francisco, CA 94110.

A Minute Behind/ A Second Ahead(various artists)

Wierd compilation of punk/new wave type acts out of Akron OH. Includes Terrible Parade, Ragged Bags, Scott Pickering, the Wombats, plus the latest dope on JR9Bob) Dobbs. The real attraction is not the music, which ranges from plain to plain dumb, but the package it comes in, which includes pieces of art band interviews, homemade badges, slides, about a hundred roaches and other bits. AHA! 1840 Rhodes Rd suite 651. Kent, OH, 44240.

Aural Fixation

Great compilation from Al Margolis which feature cool stuff by underground favorites like Savage Republic, Schlafengarten, Smersh, Abstract Belief, and very many more. 33-28 48th St, Flushing, ny 11354.

IF, Bwana "Freudian Slip"

Hip, haunting synthetic minimalism highlighted by warped reading of the Declaration of Independence, plus the first (to my knowledge) song about the McDonald's massacre. Covers a lot of bases. 33-28 48th St, Flushing, NY 11354.

Maybe Mental "Animisum Part 2"

Impressive collection of electronic based tunes, reminds me in spots of early Human League, and especially Cabaret Voltaire circa "Voice of America". Great tapes and even(almost) melody in place. Real hit potential. Recommended..5316 n 21st Ave. Phoenix, AZ 85015.

The Offs "First Record"

Really the most distinguished thing about this 8 song LP is the cover, which is by barefoot New York trendie Jean-Michel Basquait. The music feints less than adroitly at trite two-tone/ska stylings, and none of it really comes off. C D Presents Ltd, 1230 Grant Ave Suite 531, San Francisco, CA 94133.

Fade to Black "Corridors of Gender"

Baroque nonsense in the dense, gothic tradition of Bauhaus. This record makes about as much sense as its title. It is a lot dumber than it is arty. File next to Moody Blues and forget. C D Presents.

Crawl Away Machine

Four song EP sounds like early Cure minus Robert Smith's adolescent whine. Their musicianship is hardly as interesting as their asymmetrical haircuts. Not a bad record, but not a memorable one either. C D Presents.

Billy Bragg "Brewing Up With Billy Bragg"

A whole LP of just Billy and his electric guitar can get a bit overbearing at times, but clever lyrics and sharp melodic sense give this combination of winsome love songs and off-handedly militant protest tunes just enough charm to get by. Live, he is a much better proposition; with all the witty chat you don't get between the songs on this record. C D Presents.

Poison Girls "Songs of Praise"

A tough record to get a handle on. Seems to come from somewhere out of the Nina Hagen school of wierdness. Vocalist ViSubversa comes across part Marianne Faithful, part dick dastardly. Not pop, not punk, by turns campy and serious. C D.

The Lounge Lizards "Live 79-81"

Another choice offering, the latest, from the ROIR cassette catalog. Classic punk-jazz, captured live, dating back to the early days when they still had that maniac Arto Lindsay on guitar. Cool stuff, really. 611 Broadway suite 725. NYC 10012.

Frank Kogan "Stars Vomit Coffee Shop" c 60

Nice collection of early things from the avant-punk Red Dark Sweet, the later Pillowmakers, and finally four recent solo tracks from Kogan alone, which turn out to be impressive, if not demented, folk/velvets-influenced rant. Good chronicle marred in spots by bad recording, garbled vocal. Available for \$ 4.00(post paid). 223 Mott St. #15. NY, NY 10012.

FRANK KOGAN



STARS VOMIT COFFEE SHOP

F/I 'Muminati'

Uddersounds Po Box 27421, Milwaukee, WI 53227. Recorded 1985 at various studio and live sites. For the most part sounds like air rushing past the window of an airliner at 35,000 ft. Yet, underneath are at times very faint and subtle going ons. Reminds one a lot of Robert Rental's "Solo" tape. The more listens the more you will discover. Turn out all your lights and play this loud while laying in bed and watch your walls move.

37 Pink 'La Temptation Brutal' c-60

Greyscale Po Box 55502, Tuscon, AZ 85703.

More waves of sound with tape loops and a constant throb at times. The segments on side B are more effective being more ambient. Some of the later segments on side A seem locked in a loop and stay there while harsher. Depends on what you are looking for. \$ 4.00 postpaid.

Necronomicon Number 2

Apartado de correos 145. Puertollano, Ciudad real Spain. Excellent compilation! 2 cassettes with a booklet. One c 60 is of USA bands(F/I, Smersh, White Hand, Arichtects Office, Psyclones, Machine INdians, Billy Club Puppet, Sombrero Galaxy, and Shlafengarten(w/ Psyclones). The other c 60 of the European bands has: PL6.D4, Vox Populi, Merz, El Oscuro Interior and about 10 others. Excellent package. Well worth the effort of obtaining.

Dengon "Haughty Faction/ Cover Girl" 12"

Available from ESYNC Records Inc. Po Box 380621 Miami, FL 33238. A really nice 12". Both songs seem sorta of familar, but can't place where. A subtle synth dance track. More in a mainstream vien(or whatever that is). Really enjoyable.

The Tweeds "No More/Part of the Game" 7"

Arf Arf Records. Po Box 954. East Dennis, MA 02641. This band has been around for a while or so says a friend. Those into those 'poppy' type rare things might like this. The Desperate Bicycles live again !(in a way). Nice single.

The Space Negros "In a Gadaa-da-vida" 7"

Arf Arf Records. An electro version of the old worn out song I have hated since I was born. Side B a electronic ryth which a lot similar to the Units(S.F.). Great pic on the sleeve, says a lot more about the single than I could.

The Joke Project cassette

Contains 9 different segments with various artists contributing sounds which was then mixed by Seiei Jack. A lot of variety and nice ideas produced.Seiei Jack Nakahara, 203 Tanowa residence #2. 1-14-18 Tamagawa Dewenchouf, Setagaya-ku. Toyko 158 Japan.

Paul Thomas 'Cracked Feet' cassette

Contains four tracks with voice, synth, and a drum machine. A chanting narration over spare sound and then on to other sounds. Side B the more interesting, more in the vain of someone like Philip Johnson where the sound breaks out. Nice package all together. Media Space.

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X Ray Pop contact rue de l'Elysee- 37000-Tours-France. We received two singles from this group. Gentle vocals over a elctro backing. Maybe a bit like a French Mo-dettes.(?) . Really love these single though. Very simple and light, yet it depends on how you look at it. First single - L'Eyrasienne/ La Machine A Rever. The second being - Amazone/ Alcool(on green vinyl).

Paul Thomas 'Denial-Suburban Sound' Lp

Media Space Po Box 152 Inglewood. Western Australia 6052.

Comes with booklet. Narrations over various electronic sounds and rythms. Really excellent in ways and also that this record exposes various viewpoints concerning Australia or that lookout therin. Great job altogether. Well worth writing for and trying to obtain.

Minoy

More diverse experimental sonic ramblings. First side sounds like the lunar landing underwater bubbly, eeris, viscous. Side two is more familiar,a flock of pigeons wheeling around in an electrical storm. Comes with hand-painted cover, well recorded. 923 W 232 St. Torrance, CA 90502.

Psychodrama

Wierd ideas abound in this muddles and twisted collection of operatic pop overtones, sort of like the industrial version of Jesus Christ Superstar. They also have a multi-media performance mail art show available. They are also to do a video compilation.4833 Walney Rd.Chantilly, VA 22021

Billy Club Puppet 'Almost Dread inna Belltown'

A mostly failed experiment in transplanting the sonic elements of dub reggae into a post punk framework. Retains all too faithfully the numbing repetition which makes dub an item of limited interest expression value. Some nice touches with violin and sax, but on the whole, avoid this unless seriously drugged-up and stuck without a TV set.Greg Jamrock, 4007 Whitman Ave N, Seattle, Wa 98103

The Times 'Hip isn' t it'

Nicely produce, clean and content free pop songs from this Louisiana group. Tuneful, but fails to move me on any level. I think there is a market for this somewhere.. just don't bring it round to my place, thanks. Points off, for the title tune which shamelessly lifts the bassline of Sly Stone's 'Thank U'Skratch Records, Po Box 80691, Baton Rouge, LA 70898.

Cocks in Stained Satin 'Hardcock 85'

Pretty good live recording of standard Cockney Rejects style punk from competent German band. Includes funny covers of trash like 'Seasons in the Sun', 'Folsom Prison Blues' and the Dead Boys 'Sonic Reducer'.Walter Truck. Leuchte 51, 6 Frankfurt 60, West Germany.

Easy Green Proof

Ambient electronic minimalis accompanied by bizarre and often disturbing narrative. A bit humorless, perhaps, but varied, and always interesting. Swinging Axe Productions. Po Box 3741, Northridge, CA 91323.



IBF c 20

Ideas Beyond Filth as a less official name. A lot of different sounds combined creating at a dense sound. Four tracks in all. 'I can Crash' sounds more close to 23 Skidoo than any one else I could name. Also there is Inner Weak which is a collaboration of D.U.U(diet of Worms ?) and IBF which uses tape loops and other sounds recorded in MAY/June 85. A good mesh of loose sounds being squeezed. 11 norris st. Lincoln LN5 7UQ, England.

Nicolas Collins 'Let the State Make the Selection'
Despite the misleading cover, this Lp is an avant-tech masterpiece. Side one, "A Letter from My Uncle" is impressive: Mutated instruments, voices and computer wizardry. Follows on the B side bass and electronic percussion ooze in to "Vaya Con Dios", a stunning assortment of tapes, Ronald Reagan oration and vocal cameos by Julie London, Slim Whitman, and the Andrew Sisters. The Lp ends with the smoothing "A Clearing of Deadness at One Hoarse Pool", a post-world lullabye.

Joel Chadabe 'Settings for Spirituals'
Featuring Irene Oliver, "Settings" is pleasant enough, interesting. The voice of Irene Oliver electronically processed to make the piece an almost underwater affair. Side Two "Solo" isn't as soul-stirring- but, as it was composed /programmed on/by a computer, probably wasn't intended to be as Spiritual. Lovely Communications Ltd. 325 Spring St, NYC 10013.

David Tudor 'Pulsers/UNTitled'
Both the locomotive pattering of "Pulsers" and the more complex "Untitled" can be only be fully appreciated by those who like noise/sound/music experimentations in endless doses, for others, it may become tiresome quite soon. Lovely Communications Ltd.

Ron Kuivila 'Fidelity'
So this is what household objects d'Art sound like as they become experimental. Music to some perhaps, these whizzing, whirling, whiscal "studies" in fidelity are more of a test pattern. Lovely Communications.

Pauline Oliveros 'The Wanderer'
Opens with the thick, dramatic layering of Pauline Oliveros' solo accordion. The piece then swells into a cascading folk dance festival as she is joined by an accordion/percussion orchestra. On 'Horse Sings from Cloud', an earthy, yet other-worldly mood is created by her quartet.

Stephen Montague 'Slow Dances on a Burial Ground'
The title piece, with bells, chimes, log drums and computer creates trickling adventure of soundscapes. The selections on side two make more obvious the connection with classical music the players have synthesized into their work. LOvely Communications.

Die Form 'Some Experience with Shock' Lp
This album in turns reminds me at times of the Minny Pops' "Dolphin Spurt", or at others like Robert Rental/Thomas Leer on "Bridge"...maybe. One side is fairly varied in sound with tape and screams. The other being like straight forward electro beat with vocals. Maybe this gives some kind of idea. Terrace & Maky, c/o Philippe Delpeut, 263 Bd. Voltaire, 75011 Paris, France, tel (1) 367-23-56.

Problemist '9 Times Sanity' Lp
Excellent package from Sordide Sentimental with album and booklet. The vocals seem to come off a lot closer to Mark Stewart. Really hard to get a handle on this and tell 'what it sounds like'. Heavy bass, a mafia type sound. Nothing that really hits you with a hammer but weaves about. The more better the more one listens. I've had this on my turntable for a month now, sometimes it becomes really annoying, then at times where I really can become immersed. Sordide Sentimental.

Brohazard
Their first cassette release available from Groushow Prod. 8074 Berri, Montreal, Canada H2R 2H3. \$ 6.00 postpaid. Excellent recording of sounds that surge upwards and out. Excellent tape actually. It really grows on you. Tapes, synth, and other sounds, vocals throughout. Really nice, recommended.

Exiles 'The Only Cure' c-46
Esfoma Recordings, Po Box 4692, St. Louis, MO 63108. \$ 7.00 postpaid. Fairly refreshing with the use of instruments such as piano, flute, alto sax etc.. If you enjoy a crazy, outside jazz thrashing you should get this. Excellent recording. Both members Jay Zelenka and Greg Mills play a variety of instruments. Glad to get this.

Richard Hunter 'No Regrets' 7"
Body-shaking; musicians' life on the road woe, P-funk, and other elements I've heard many times before. The (male) singer comes off as Tina Turner and Nona Hendrix blended. The results aren't that convincing. Arf Arf Records. (Listed elsewhere)

Moose and the Mudbugs 'Milk Crate Takeover'
With references to fun, moose, smelly, and mudbugs and ad to that a release on Arf Arf Records this truly is Animal House music. Even with B-52's inspired organ playing and time warp lyrics, I still didn't budge. Arf ARf Records.

The Dead Milkman 'Big Lizard in My Back Yard'
It's obvious by band name and song titles that this band may have a limited future as wise-asses, even in the novelty market. This wince a minute stuff includes such titles as 'Bitchin Camaro', 'Takin Retards to the Zoo', 'Plum Dumb' and 16 others. File next to the Pork Dukes. Po Box 58152, Phila, PA 19102.

N D is
Daniel Plunkett
Dave Mitchum
John Scales
Craig Dickerson

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INFORMATION

EAT IT UP

BERKELEY OFFICE. 1649 DWIGHT WAY. BERKELEY. CA. 94703. A SMALL PAMPHLET FULL OF CONTACTS AND INFORMATION CONCERNING MAILART SHOWS AS WELL AS GRAPHICS AND OTHER BITS.

ORWORKS

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FAN CLUB OF N.W.W.

C/O K. KUDLA. PO BOX 161. 64-920 PILA 1 POLAND. A PAMPHLET WITH PUBLICATION AND TAPE REVIEWS. THE ONE WE RECEIVED CONTAINED BITS ON BUSHIDO-N.W.W.-THREEPENNY GROUP AND OTHER THINGS. IN POLISH AND ENGLISH.

AFZET

IS PUT OUT BY SONJA VANDERBURG AND A MARGOT VANDOSTEN. EACH MAGAZINE HAS A DIFFERENT THEME ON WHICH CONTRIBUTORS SUBMIT TO THE CONTENTS/MAGAZINE. FOR MORE INFORMATION CONCERNING WHEN TO SUBMIT AND AS WELL AS OTHER PRODUCTS AVAILABLE WRITE - AFZET - POSTBOX 917. 2501 CX THE HAGUE. NETHERLANDS.

BOX OF WATER

PAGES OF THIS MAGAZINE ARE SUBMITTED BY VARIOUS CONTRIBUTORS AROUND THE COUNTRY AND ELSEWHERE. GREAT PRINTING AS WELL. IT CONTAINS LISTS OF ALL CONTRIBUTORS AND ALSO REVIEWS OF TAPES AND MAGAZINES THEY WERE SENT. SOME REALLY GOOD STUFF.

NEAR THE EDGE EDITIONS

LOTS OF VARIOUS CONTRIBUTIONS AND SLIPS OF PAPER COMBINED WHICH IS SIMILAR TO THE APPROACH OF AFZET. LOADS OF INTERESTING CONTACTS AND ARTWORK FROM ACROSS THE GLOBE. VIA RAFFAELLI 2.55012 FORTE DEL MARMI(LU). ITALY.

OBJEKT

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HAINT DIGEST

ISSUE 3/4 PUT OUT BY MINOY. 923 W 232 ST. TORRANCE. CA. 90502. CONTENTS MADE FROM OVER 13 CONTRIBUTORS. GRAPHICS AND WORDS. MYSTIC RATTLINGS.

BACKROOM BUZZ

PUBLISHED BY REAL GEORGE. NEWS CONCERNING BANDS AND OTHER INFORMATION. WRITE - PO BOX 724. PO BOX 724. CLIFTON PARK. NY 12065

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This is a quick way now to list contacts we
nearly forgot to list:Dazibao Audio Magazine
c/o Philippe Soussens. 72 Rue Des Menuts.
33000. Bordeaux France. They will play all
recordings sent. Radio show is every Wednesday
on LVAGH 99.20 MHZ from 10 pm.
Factsheet Five Mike Gunderloy, 41 Lawrence St.
Medford, MA 02155 puts out an excellent contact
booklet for magazine and fanzines. Send your own.
Cost is \$ 1.75, or for trade.Total Nenao Bogdanovic
S Markoviza 41, 25250 ODzaci, Yougoslavia. Send
133 copies(21 by 15cm). It will be put in thier mag.
MANIC D Press. 1853 Stockton, San Fran, CA 94133
sent us "poet manifesto' By John Wright. They
welcome exchange and seek new material. Let's
all shove dirt in our mouths and talk in new ways.
V V V Andrew Chalk 18 Fellbrook Ave. Beckfield.
York YO2 5PS England. No 1 contains information
on S-A-R, COme Org, Un-Kommuniti, Peter
Kurten, Club Moral as wellas reviews and more.
A good source for Brit contacts. John Sanders
49 Whinfield Rd, Claines, Worchester, WR3 7HF
England. John and david Minshall are to put out
a magazine on Schwarzkogler. Available for
about \$ 4.00 includes postage. To include photos
statements, drawings and more. Anxious to see
this.Non Stop Banter. 94th ave and 167th St,
Orland Park, IL 60462. Cost is a dollar. Fanzine
has had articles and interviews on Love Tractor
Del Fuegos, The Lyres. Nice magazine.
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Str 2, 1000 Berlin 20, West Germany.

We would like to thank all of those for being in contact and for those that sent material in for N D 5. All information and comments are always welcomed. Do not hesitate to write. Where possible please send an IRC or a S.A.S.E.

Sorry that it has taken a while for this issue to come out. Do not give us up for dead, other matters play upon us as well. N D 6 is planned to be out Nov/Dec. To Subscribe: \$ 5.00 for the next three issues. Postage included. Overseas please add \$ 1.00 for extra postage. BACKISSUES (Price includes postage)

N D 4: Interview with Gunter Brus, Media Space, Die Form, Architects Office, Bene Gessereit, as well as other contacts, reviews and information (\$2.00)

N D 3: Interview with Paul McCarthy, Nocturnal Emissions tract, Stan Brakage,, various mailart and information.

N D 2: Not very many left. Interview with Kurt Kren, Article on Guy Bleus ('Paper Shredder') and other bits. (\$2.00)

N D 1 -no longer available.



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B O O K L E T

Synptoms of Underdevelopment: Andre Stitt.

Unable to sustain an idea or experience, an inability to accumulate and develop, absorbed into concrete I locked my face into the mirror.

In aversion lies the risk, no single thing abides but all things flow.

A persistent tradition pictures the aesthetic attitude as passive contemplation of immediately given, direct apprehension of what is presented, uncontaminated by any conceptualization, isolated from all echoes of the past and all threats and promises of the future, exempt from all enterprise. By purification rites of disengagement and disinterpretation we are to seek an original pure vision of the world. The aesthetic experience is dynamic rather than static.

We have to read what is being presented i.e. the performance/akshun/work :

- this involves making delicate discriminations and discerning subtle relationships, identifying symbol systems and characters within these systems
- what these characters denote and exemplify, interpreting works and reorganising the world in terms of works and works in terms of the world. Much of our experience and many of our skills are brought to bear and may be transformed by the encounter. The aesthetic 'attitude' is restless, searching, testing - is less attitude than 'akshun' : creation and re-creation.

The sacred science of satisfaction is not satisfaction secured but satisfaction sought : in science, satisfaction is mere by-product of inquiry; in performance/akshun/ work / (art?), inquiry is mere means for obtaining satisfaction. The difference is held to be neither in process performed nor in satisfaction enjoyed but in attitude maintained. On this view the scientific aim is knowledge, the aesthetic aim satisfaction.

But....obtaining knowledge and satisfying curiosity are so much the same that trying to do either without trying to do the other surely demands a precarious poise. And anyone who does manage to seek the satisfaction without seeking the knowledge will pretty surely get neither, while on the other hand abstention from all anticipation of satisfaction is unlikely to stimulate research.

The art of science and the science of art are interwoven, development promotes and stimulates satisfactory research.

Akshun is re/search, it is aim seeking target, these are unique gifts of cognition all too often open to abuse.

Don't be fooled by cheap imitations, remember : in aversion lies the risk.

Andre Stitt : Exiles Studio : London Oct'83.

Purpose : Synopsis

Ritualised performance 'akshun' (action).

Exploration : integration : assimilation of individual into immediate environment/ power structure : social and inter/cultural.

Adoption of cultural aspects that act as intrinsic/extrinsic camouflage through deficiency-values, deficiency-needs, to realise deficiency - deficiency-cognition i.e. seen as part, as incomplete, not self-sufficient - as depending upon other things, motivated perceiving, object seen as need gratifier, as useful or not useful, repeated experiencing impoverishes reduces richness, familiarisation leads to boredom, organised around ego as centering point which means projection of the ego into the percept, interchangeable, replaceable etc...

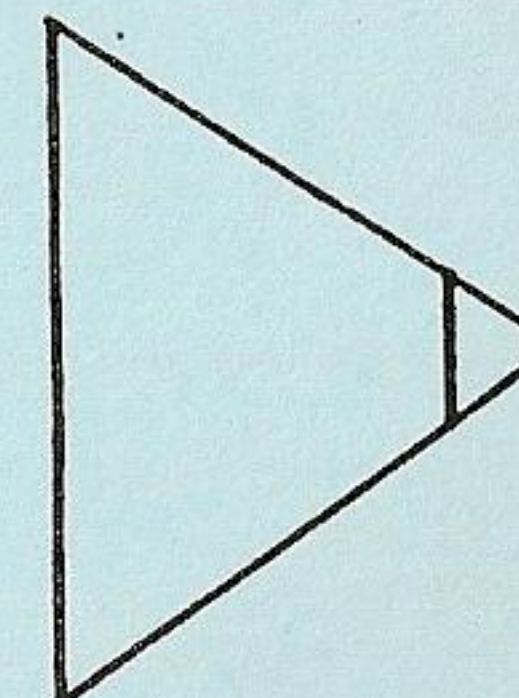
As opposed to : the awareness of being, of individual humanness, of the cognition of being, being-cognition, absolute present, seen as a whole, as complete, self-sufficient, as unitary, integrative perceiving of unities, unity of the world/environment, or object perceived. Also, being-cognition as dealing with ends (rather than means or instruments) with end states, end experiences (intrinsic satisfactions and enjoyments) with persons insofar as they are ends-in-themselves (sacred, unique, noncomparable, equally valuable with every other person rather than as instruments or means-to-ends), techniques of making means into ends, of transforming means-activities into end-activities.

Being-cognition deals with objects/places/etc., as they are in their own nature, self-validating, valuable, needing no justification.

Also, here-now states in which the present is experienced fully, as end-in-itself, and not as repetition of past or prelude to future.

Performance towards realised potential, unity, transcendence via time-period peak experience/awareness.

In the sense of loss of self-consciousness of the self-observing adolescent de-personalisation type. Loss of camouflage, role playing, personality adoption, cultural stereotype...etc.



Purpose : synopsis (cont. -)

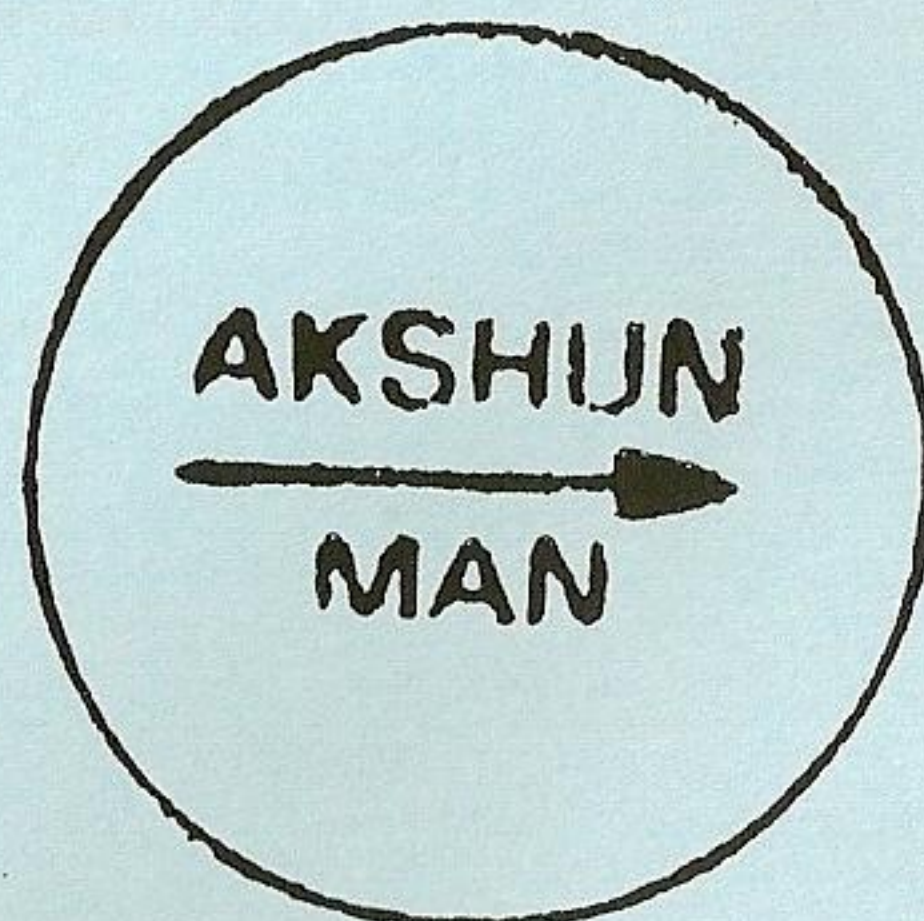
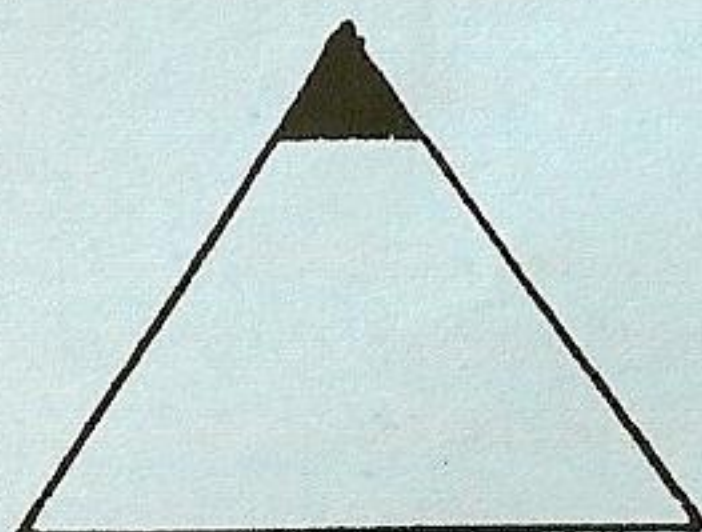
'Tourism', is expectation, performance in being-location transcends expectancy...

Toward transcendence of times past, of self placed in times past, of environments past, through performance 'akshun' involving 'Tourism' structure/construction as being end in itself and not expectant construct. Akshun absorption, fascination and concentration.

Producing self-forgetfulness and therefore self-consciousness, ego and conscious-self. Transcending all environmental, social, political, inter/cultural deficiency-needs that produce neurosis, loss of focus, will, purpose, peak experiences etc.

Referring to the highest and most inclusive levels of human consciousness, behaving and relating, as ends rather than means, to oneself, to significant others, to human beings in general, to other species, to nature, to the urban environment, to humankind as ultimate 'tourists'. The 'Tourism' construct/structure/performance as a whole points out the deficiency values existing within our culture and within us all as witnessed, but transcends the present day manipulative ideal to reveal a fundamental awareness of 'being', 'motivation', and 'focus'.

Former is minimum : Latter is maximum.



Andre Stitt / The Larynx
Sat. 4th. April at 8.15 pm 1981
The Basement Group / Newcastle Upon Tyne / England.

Across the floor is laid a white line of tape with an arrow at each end. At one end 'North' is stenciled on the floor, representing the Warzone/Belfast. At the other end 'South' representing London and the seat of British Imperialism. Both represent a certain kind of alienation. At the 'North' end wall 'The Larynx for D.J. in the Warzone' is stenciled in red and blue, the wall is white. At the 'South' end a chair is placed with a spotlight behind it. Across the length of the line is stenciled, 'Akshun Man Trixter Cycle 81'. A small bottle containing phosphorous in water is placed at the 'North' end. A bottle of T.C.P. antiseptic, a surgical neck brace and transparent tubes are also placed in the area along with a large mound of watery clay which looks like sloppy dog shit.

I begin the akshuns nervously, I feel very tense and uneasy, a bit pissed off. Strange energies seem to be building up inside me. I have had nothing to eat since the day before and have been drinking water all day without going to the toilet. Only the spotlight is on. I squat on the chair with a microphone and begin to read a short story entitled 'The Larynx'. The spotlight is shining behind me so that all you can see is a silhouette. I read about halfway thru the story and start to feel restless. The story seems pointless. I've been reading it deadpan without emotion. I stand up and throw the pages of the story away. I tell the audience that the story was written for a friend in Belfast and that reading it here at this time is pointless. I ramble on moving back to the chair, I tell the audience that I feel very negative, frustrated and pissed off, I shout, "...all I can think about is MUURDEERR RRR!!!!". I fly backwards on to the chair and career over on to the ground against the wall. I lie still for a few seconds wondering where I am. I pull the plug out of the spotlight, there is darkness.

Moving to the front of the area I turn on two projectors and a tape recording. A slide of the inside of someones mouth is projected over the 'North' wall, while another slide of Tara Babel with a meat cleaver held between the lips of her vagina is projected across the other wall.

The tape recording begins with traffic noises and the sound of ambulance sirens. The tape will run for forty five minutes. It consists of personal thoughts on communication, city traffic, jungle sounds, wolves howling, police messages from Belfast, readings from surgical texts dealing with the larynx and heartbeats. These segments of sound are interspersed with silences. I move into the arena. I move around not really knowing whats happening. I feel filled with remorse. I'm intense and jerky. Removing a small metal army water can from around my body I open it and check if there is anything in it, nothing. I bang the can off my head with great force and send it spinning across the room. I move about slightly dazed, my head is throbbing, I am unaware of an audience.

Moving to the centre of the white dividing line I unstrap my 'Brit' army belt and ammo pouches and let them drop casually to the ground.

I then proceed to turn out the contents, a battery from my shaver, a valve from a TV set I had but smashed up when I thought it was trying to brainwash me, bandages, sterile swabs, feathers the colour of blood, my eight teaching arrows, a small pack of canvas wrapped up with leather thongs containing surgical scissors, chemical tongs and a knife, a small stripped animals tail, my leather trixter waist band with a crucifix and six bracelets attached to it and two plastic bags, one containing wires and sticking plasters, the other 'magic snake' pellets. At each end of the dividing line I light a 'magic snake' pellet, the effect I find quite humorous, the snakes squirm and smoke.

Moving back to the centre I open my third 'sage' pouch and spread some sage along the line.

Moving about I rip off my Akshun Man cloths. Naked now I crouch as I move. Putting on the surgical neck brace, I attach a red electric wire from it to my mouth with sticking plasters and add more plasters around my lips, my mouth is then packed with sterile swabs. I tie the trixter band around my waist and between my

legs and around my penis very tight. The animals tail is attached behind me as the continuation of the spinal column. My feet and legs get bandaged and blinded with the teaching arrows and strong nylon cords. My legs are bound very tight making movement very uncomfortable. The movements are careful and considered taking on the aspect of ritual. I proceed to move on all fours like a dog. I run on all fours around in a sort of oblong running circle thru the clay. I move very fast, around and around so the clay gets spread out. I keep banging into the 'North' wall, it becomes very exhausting. I pause now and again when I become aware of the tape recording.

"Obstruction occurring at the entrance to the larynx is usually due to attempts to bolt large masses of food, which becoming impacted, may cause immediate death. A person, eating a meal voraciously, turns black in the face and falls of his chair dead."

Dogs barking, growling, wolves howling.

"Accidents of a similar nature may occur during chloroform narcosis, an epileptic fit, or drunkenness...."

My mouth is very dry due to the swabs, I move slowly aware of my body movements then build up momentum bit by bit and start running again and throwing myself into the wall.

I lie down on the clay run, there is clay all over my body, sticking to everything. I take the transparent tubes and proceed to urinate into them, at this point I feel great physical and mental relief. Rolling on my back with twitching movements I let the urine flow into my mouth and over my body. I feel really sick and take some T.C.P. I swallow this with the urine and hold some more in my mouth until it is absolutely unbearable, then I proceed to run.

As I flew into the wall again, I stopped and starting to heave, I held the position, and kept wrenching, there was nothing but gastric juices, I was slobbering all over the place and my eyes were streaming, it felt as if my mouth had been burnt out.

Running again I slipped all over the place, because of the urine, the clay was being thrown across the wall because of this as well.

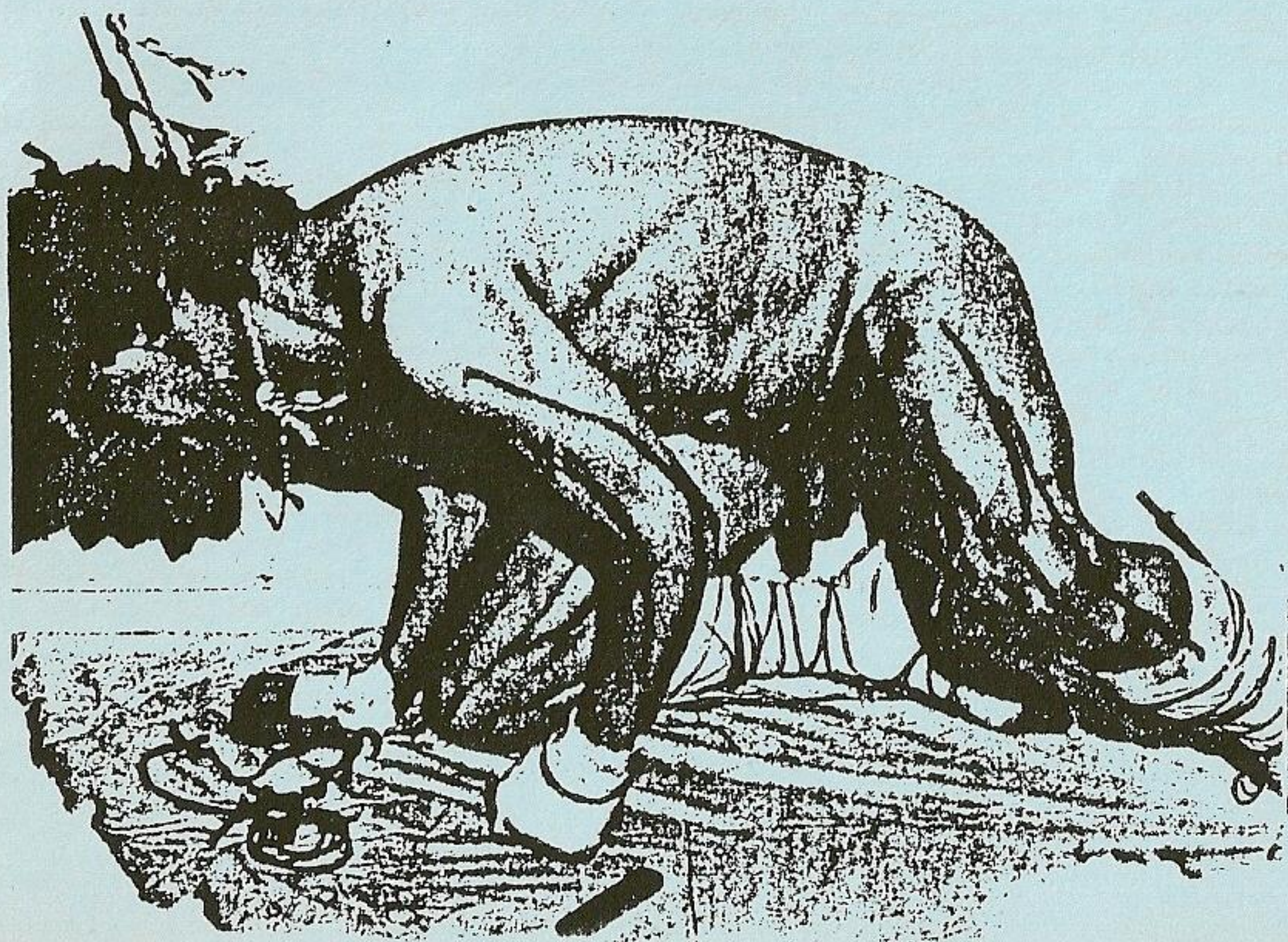
I stopped again and moved to the centre of the dividing line, wolves were howling dissolving into nighttime jungle sounds and then the final heartbeats, I knew this was the end.

Taking the chemical tongs I place a piece of phosphorous at the 'North' and 'South' of the dividing line. The phosphorous ignited and sent out smoke and sparks.

Within seconds the whole place was engulfed in smoke and fumes. I could hear people coughing and lots of movement. Within a minute it was impossible to see anything at all the smoke was so dense. In the midst of this I casually cut off my leg bindings and left.

In the hazy release afterburn of the akshun on my way back to London on the train a single thought occupied my mind, a question, "Was I a man pretending to be a dog? Or was I a dog pretending to be a man?"

Andre Stitt / Akshun Man April 81



'NOTES TO YE DECLARATION OF RIGHTS'

De-mystification is our duty.

We are supposed to be communicating.

I declare war on all artists, who in my opinion live for and inside the closed art system.

Ye hide behind a facade of dead traditions.

Ye fight only for ye/r-selves and ye/r piggie little ego's.

Ye laugh, put down and fear when ye/r security is threatened.

And ye will join forces against anyone working without ye/r consent and outside ye/r system.

It is easy to shout and devastate the need for honesty when ye/r in a crowd.

Artists should be the conscience of society, they should question and open up possibilities.

Unfortunately, Art, and this is especially the fault of artists, in this present age is all too often a pale reflection of what already exists.

Artists are conforming more and more each day to an insular art world that has...

Art has divorced itself from culture... It feels superior and then irrelevant and insecure. Its lofty ideals and pretensions require degrees in semantics before ye can even view it...

I am fighting against ye for the need to have access to info, freedom of choice and individuality.

Suppression gives ye power.

Ye artists who feed this exclusive control system do ye not think it's time to get out and educate people in understanding?

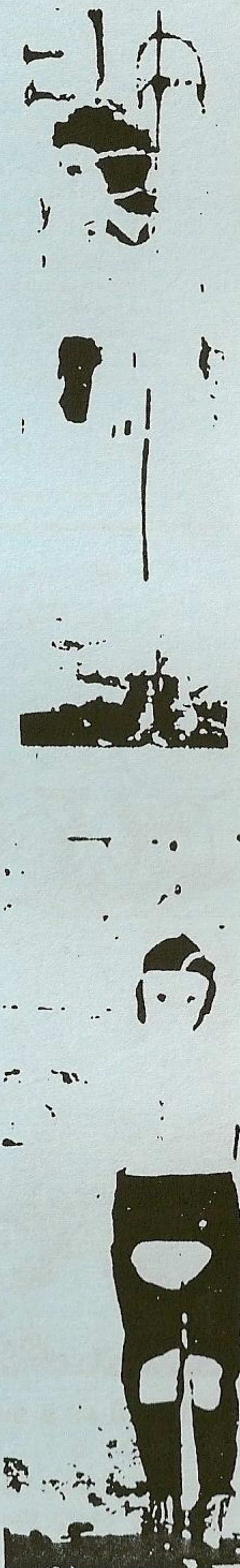
It's time ye got off ye/r holes and moved.

We must question everything.

Nothing is too sacred.

There are no pigeon-holes except ye/r own.

Andre Stitt



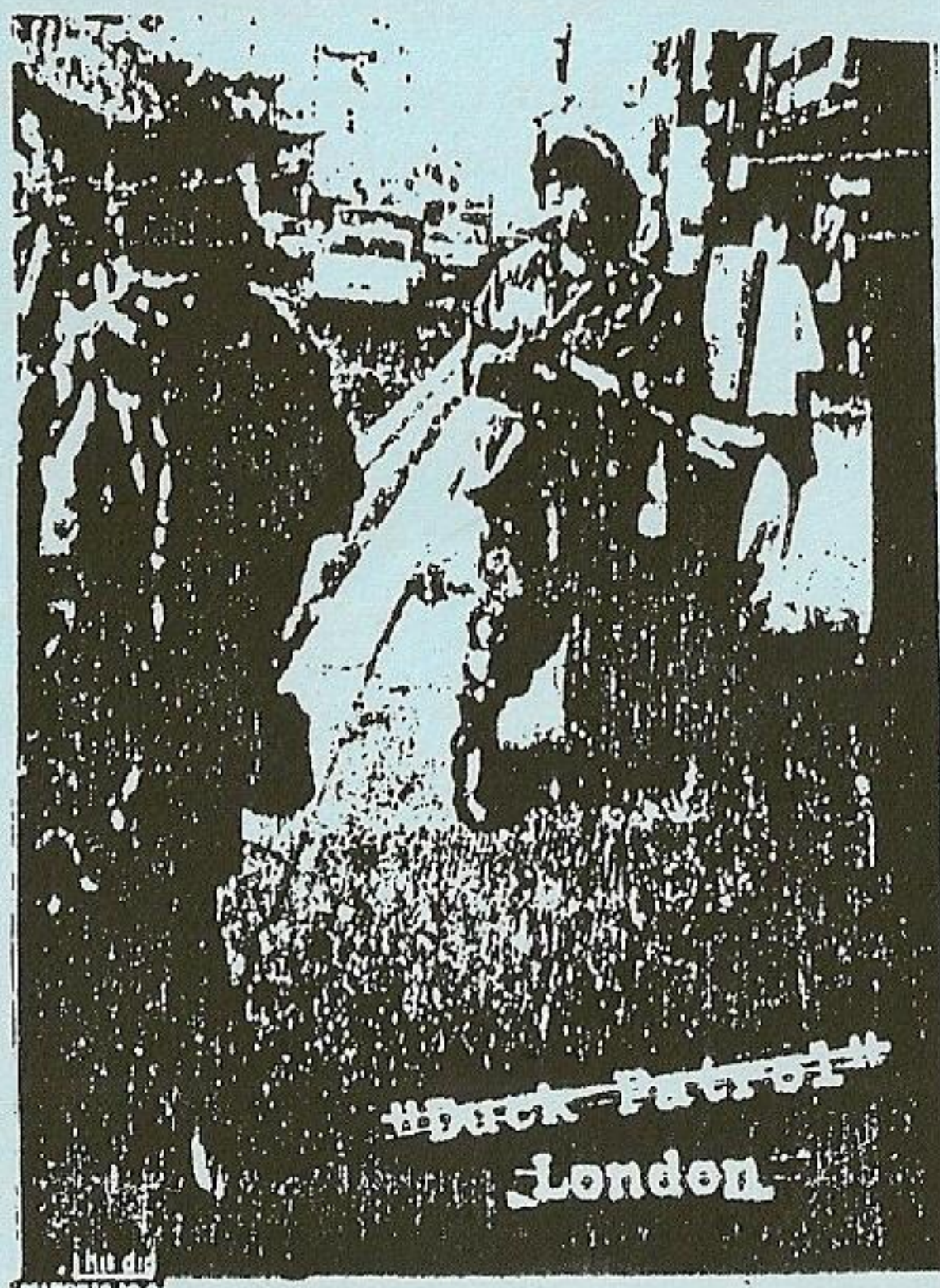
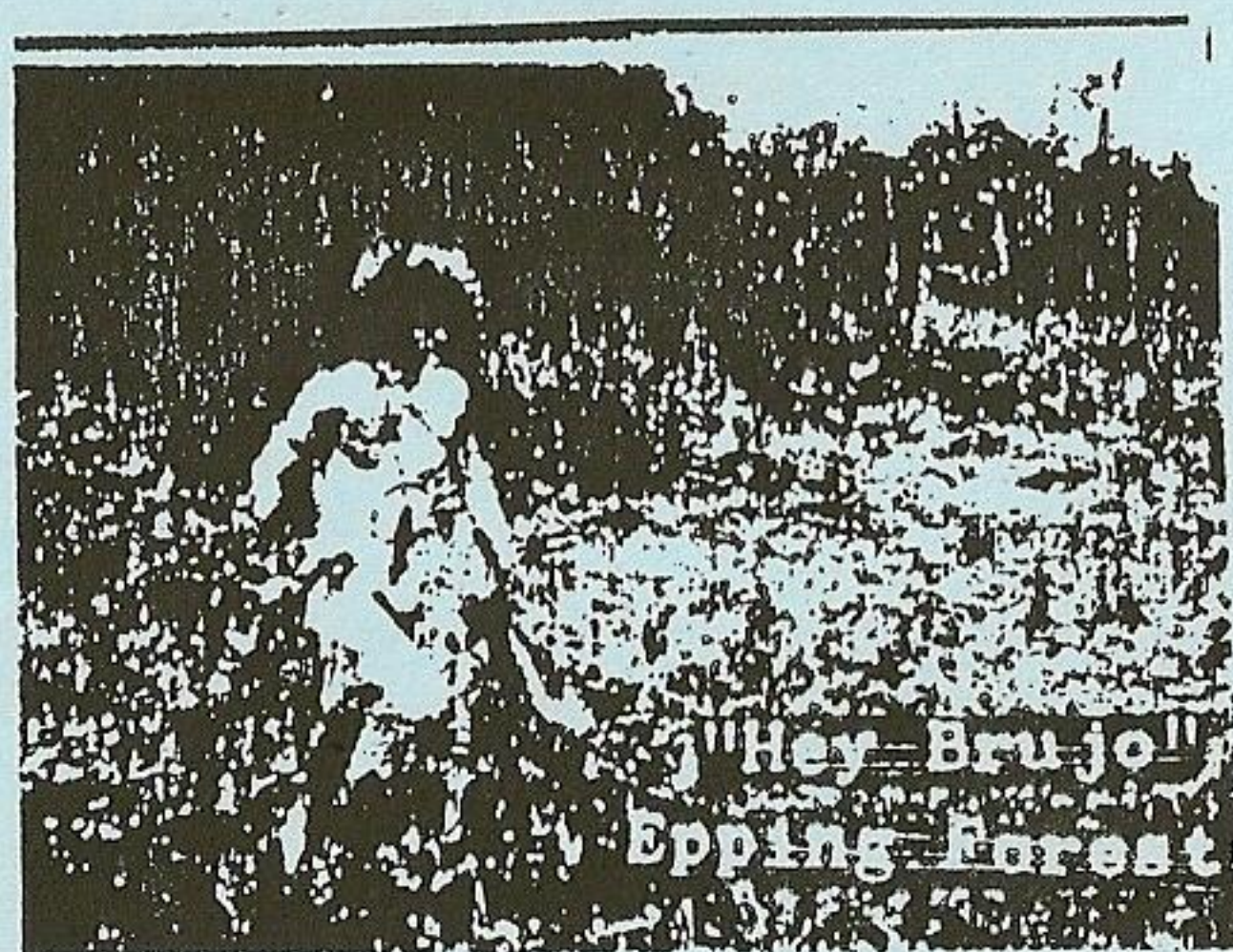
extra : risk : i.e. : the bravest akshun is to risk ones own cliches

breaking conditioning ; generating truths ; from simulation ;
 juxtapose cliché ; re-inventing ; rediscovering ; myself ;
 others ; ideologies ; repression ; innerly ; explodes outwards ;
 releasing vehicle in akshun ; collective consciousness ; will ;
 anima ; control ; discipline ; methodology ; uncertainty ;
 calibrating ; ambiguous ; ambivalent ; akshun ritual revelation ;
 interpretations ; inherent wider issue ; socio-social cultural
 conditioning ; exposed ; penetrate surface ; value ; tryin to get at
 the heart instead of the achilles heal ; stripping ; inquisitive ;
 veneer ; exposing the guts ; cleansing ; collaboration ; learning ;
 catharsis ; respect ; investigations ; confrontations ; affirmation
 of individuality ; of existance ; of deep mysteries ; of wrongs ;
 limitations and contentment are barriers ; release the poison ;
 empathise ; evaluate ; exchange ; give ; contradict, be aware of
 vulnerability ; mine ; yours ; sympathise ; motivate ; concentrate ;
 intensify ; focus ; total ; all art is life ; all life art ; true ;
 each one of us is the catalyst.....

state-meant a.s. akshun man, london, jan.85.

art is skill in akshun ; where skill is the resolution of conflict

former is minimum ; latter is maximum



Printed as a supplement to
N D 5

Front photo 'Akshun for Derry'
1981 . Tara Babel and Andre
Stitt.